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OF THE
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GENE HESSLER, Editor

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Omaha, Illinois and Its Only National Bank The First National Bank of Omaha Charter #10291

by Wm. K. "Pete" Fulkerson
SPMC #5555



OMAHA, Illinois, a small rural town of approximately 300 people, located in the north central part of Gallatin County, in southeastern Illinois, owes its beginning to the railroad. Some of the early family names associated with the location that would become Omaha include the Johns, Davis and Blackard families.

In 1871, the railroad was laid out crossing the Davis farm, and at this location store owners set up buildings by the tracks. During this period in history, a railroad was the best means of transporting goods, and the town had the hope of "becoming the best inland town in Southern Illinois" according to an old Gallatin County history book. Henry Pearce, who was Baggage Master of the Springfield and Illinois Southeastern Railroad, suggested the name "Omaha," as he previously had been Baggage Master in Omaha, Nebraska. The town was finally incorporated as Omaha, Illinois in 1888, after an earlier effort had failed in 1875. During the best years of railway transportation, four passenger trains made runs on this branch line.

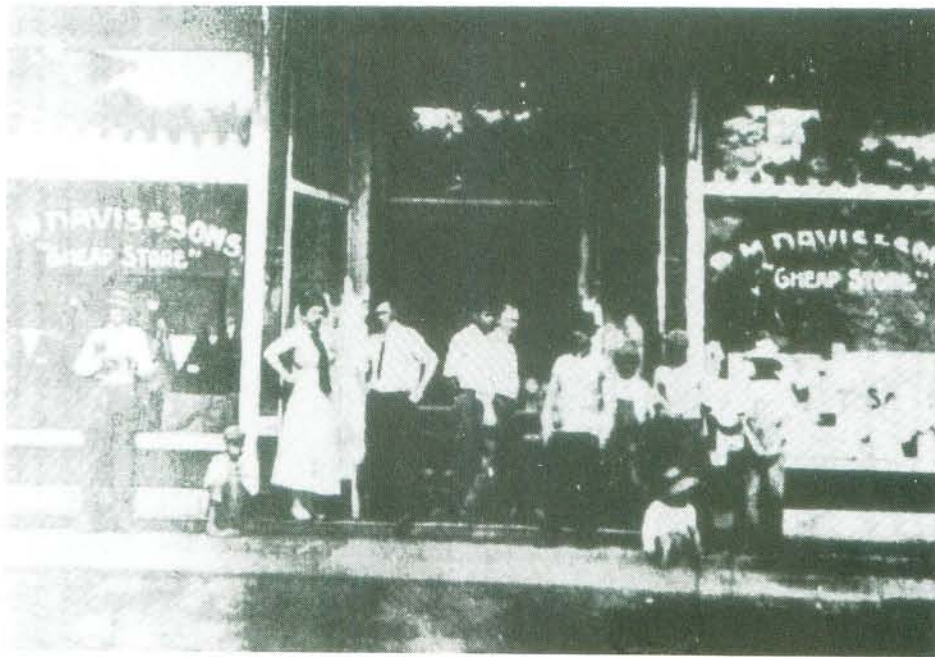
Some of the early businesses included the R.M. Davis & Sons "Cheap Store," Duncan and Burks - Meat Market, Barter and Kinsall - Blacksmiths, Harrell and Johnson - Brick and Lumber, Hall and Pemberton - Dry Goods Store, and two hotels, "The Latimer House" and the "Quigley House," the last of which furnished a "rig" or buggy for rent.

Very little is recorded concerning the history of banking in Omaha. References are made to the Exchange Bank of Omaha, that was organized about 1895 with Roy Gregg as Cashier. Proprietors were David Wiedemann & Co. The author has seen the Roy Gregg signature on national bank notes from The First National Bank of Eldorado, Illinois, Charter #7539. The State Bank of Omaha was established about 1908 with H.C. Land as Cashier. It is still unclear at this time, if, and how the State Bank became the "national" bank, although the Land family was involved in both banks.

The First National Bank of Omaha, Charter #10291, was chartered November 20th, 1912, with a capital of \$25,000.00. Its only Officers recorded by the Comptroller of the Currency were H.C. Land, Cashier (who was Cashier of the State Bank) and George L. Land, President. It was placed in voluntary liquidation on May 10th, 1917, with a capital of \$25,000.000 and was succeeded by the Bank of Omaha. During less than five years in existence, the bank issued a total of 11,372 large size, Third Charter, Date Back and Plain Back 5s, 10s and 20s. The total amount of currency issued was \$84,460.00, with \$25,000.00 outstanding in 1917. However, these figures are somewhat misleading. At this time, according to other dealers and collectors, the \$5.00 Third Charter, Date Back pictured with this article is the only acknowledged note that exists from the bank. It came to the author through the settlement of an estate just over a year ago. Signatures on the note are of W. H.



The building for the bank as seen today.



The store of R.M. Davis & Sons, 1912.



Citizens including Riley Galloway, County Sheriff, third from the left, 1900.

Land, Asst. Cashier, and George L. Land, President. The note grades "fine" in condition. Although there are several Illinois national collections, none include a note on Omaha, Illinois. Thus, it's quite possible that this note may be the "lone survivor" of a small town national bank that has long since closed its doors to the banking business.

Today, Highway 1 leads travelers to the town that railroads built. Only an occasional train now runs on the tracks that pass nearby. Omaha can boast of its own Post Office, several small successful businesses and a branch office of the

Norris City State Bank of Norris City, Illinois. Nevertheless, the national banking era has come and gone in Omaha, leaving behind a short but colorful history. Oh, if that \$5.00 Date Back could only talk . . .

SOURCES

Gallatin County - Gateway to Illinois by Lucille Lawler
The Hustler newspaper, Omaha, Illinois, Thursday, Feb. 27, 1902
The Norris City News newspaper, Norris City, Illinois, May 27, 1971

The Educational Note Designers

Blashfield, Low & Shirlaw

by
GENE HESSLER

This is the first in a three-part series that will briefly cover the lives of Edwin H. Blashfield, Will Low and Walter Shirlaw, the three artists who designed the silver certificates of 1896 — the educational notes.

Each artist was a painter and muralist. In the opinion of this writer it was thought that perhaps some of you might be interested to know where the art work of these gentlemen can be seen.

Consequently, at the end of each part there will be a list of works by title and location. It is possible and even probable that urban renewal in some cities has caused the destruction of some buildings that contained murals by these artists. In some instances, publications are listed that include illustrated examples.

EDWIN H. BLASHFIELD

and His Work

"Mr. Blashfield has long been known as one of the most scholarly of our living artists; but as a painter, in the conception and the presentation of this great tribunal, 'where the light is silent all,' he has risen to heights which he has not before attained."¹ These words refer to a mural in the auditorium of the College of the City of New York. Scholarly is the term that most often describes Edwin Howland Blashfield. This painter and muralist was more than an applied artist, he was a lecturer, author and an intellectual.

The mural-like design for the \$2 silver certificate of 1896 introduced the name of Blashfield to many of those interested in the history of U.S. paper money. John La Farge who studied in Paris and became interested in the pre-Raphaelite movement during the 1870s was the founder of mural painting in America. The Successor to La Farge was Edwin Howland Blashfield.

On 15 December 1848 as hopeful prospectors rushed to California, Blashfield was born in New York City. From a very early age he was interested in drawing; later, travel and reading. By the age of four he was seldom found without pencil in hand as he sketched the world around him. When the Civil War began, Blashfield was momentarily obsessed with the need to sketch soldiers in uniform.

His early schooling came at the Boston Latin School. It was assumed that he would become an engineer, and a relative took Blashfield to Europe to receive the necessary training. Three months later, with no one to look after the boy when the relative died, Edwin returned home to pursue the subject at the Massachusetts Institute of Technology. The year was 1865, and the 17 year old Blashfield was one of 15 who took classes as the doors of MIT opened for the first time.²

Sometime before the end of 1866, the overwhelming need to paint prompted Blashfield to make the decision to go to Paris. The French capital was the place to be during the latter



Edwin H. Blashfield (Courtesy of Thomas F. Morris, II, deceased)

part of the 19th century, if you were a painter. In 1867, at the age of 19, the young American hurried to the art capital to learn from Gerome, Chapu and Leon Bonnat, who was considered Blashfield's master.

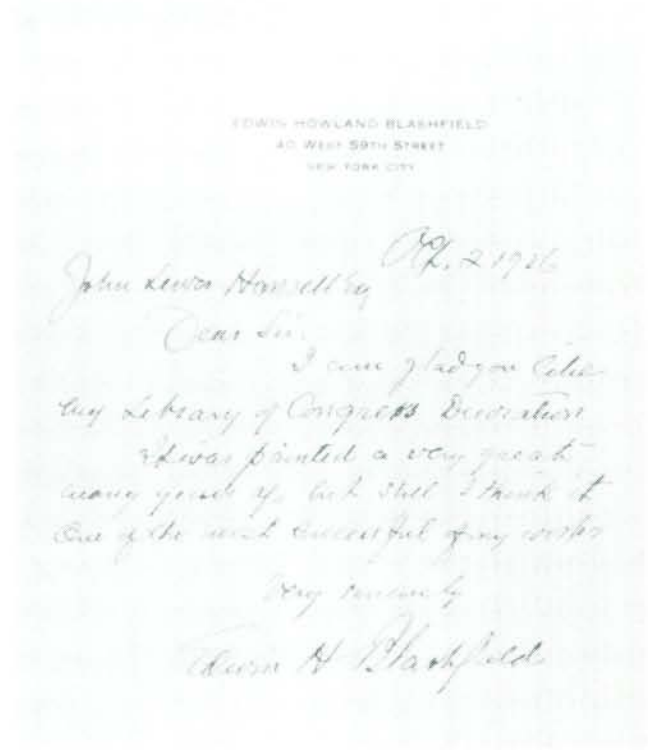
Many years earlier Blashfield had adopted Giotto and Van Eyck as his gods. As he developed his technique the Florentines impressed him; later it would be the Venetian Renaissance painters. Ultimately he became an eclectic. These influences are obvious when one views the work of Blashfield. "Glorious Venetian patterns hide away and reveal themselves in the stately folds of velvets and damasks or spread their amplitude of design frankly across the deep bosoms of emblematic ladies in regal costume. Drama, history, art, with their multitudinous complications in an old world civilization which he reproduced in the easy mood of rich familiarity." Blashfield became a master at choosing and mixing colors with the change of light in mind that would fall on the domes and walls he would paint. "Of course, in painting, temperature is a matter of color, and as Mr. Blashfield's color is never cold his allegories are never called upon to shiver."⁴ He wanted to and succeeded in telling stories in his murals. It was St. Augustine who said "pictures are the books of the ignorant." Most often murals acquaint the spectator with historical events.

The World's Columbian Exposition of 1893 which was held in Chicago gave us our first U.S. commemorative coins. It was also the test for some American painters who were called upon by Francis D. Millet to decorate the Manufacturers and Liberal Arts Buildings at the fair. Blashfield, recently back from Paris, was joined by Kenyon Cox, George W. Maynard, Gari Melchers, Charles S. Reinhart, Walter Shirlaw, Edward Simmons and Alden Weir; none had any real experience at mural painting. The artists were given a mere six weeks to complete their murals. This as one would imagine, created a certain amount of consternation. Years later Blashfield commented on the extreme conditions to which the mural painters were subjected: "In Chicago, at the World's Fair we mural painters wore sweaters, the wind blew the turpentine out of our cups and stiffened our fingers; in Washington, under a summer sun beating upon the dome of the Library of Congress, we worked in gauze under clothing only, and drank a bucketfull of ice-water a day. . . ."⁵

There was criticism from the art world, as one would surmise, for the way "the great white city" of the Chicago Exposition was decorated. Those who approved of Blashfield's work deluged him with commissions to decorate public buildings and private homes all around the country. Later, when fire destroyed the buildings and the work of Blashfield which remained from the Chicago Fair, he demonstrated no sorrow. He obviously shared some of the same criticism that the art world had expressed.

A large workshop was necessary to create the larger than life cartoons needed for the preliminary work on murals, a procedure Michelangelo had practiced centuries before. A studio 50 feet in length in the upper regions of Carnegie Hall - a realm familiar to this writer - in New York City was where Blashfield and his assistants Alonzo Forringer and Vincente Aderente did their work. Both assistants went on to gain individual recognition in the art world. Aderente later executed a lunette in the U.S. Mint in Denver. When Forringer and Aderente contributed significantly to a work of their master, Blashfield insisted their names join his as creators. Artists are not

always this considerate of those who assist. "Everything about Blashfield was fine-grained, his art and his talk, his courtesy and his thought for others in all the relations of life. . . ."⁶



A letter in Blashfield's hand in which he comments on his Library of Congress Decorations.

Two years after the Columbian Exposition opened, Blashfield received a commission from the U.S. Treasury Department to design the \$50 silver certificate. Claude M. Johnson, Chief of the Bureau of Engraving and Printing thought it best to use the design for the \$2 educational note; a problem had developed with Will Low's design for the lower denomination. Blashfield was unhappy about this alteration and expressed his disfavor in a letter to Chief Bureau engraver G.F.C. Smillie:

In regard to changing [the] denomination of my fifty, please tell Mr. Johnson that in addition to my other reasons given before and which are the same today as then, I also object distinctly on artistic grounds to the change from fifty to a two. You can easily see that the 50 is an important compositional factor in the building up of my design. I have arranged a pyramid [effect] which a two cannot possibly supplement. . . .

It could be changed to a twenty or a ten, without any injury to the balance of the composition but not to any denomination expressed by a single numeral. The result of such a change would be that from a design which is my work and which I endorse as the best I was able to do at the time, it would become a design not mine compositionally and which I could not endorse.⁷

It was in 1876, nine years after he came to Paris, when Edwin H. Blashfield had his first painting hung at the Paris Salon. When asked about this later in life he replied, ". . . by Jove it was an awful looking thing, too!" He exhibited works in the Paris Salon until 1892. The public also saw his works at the Royal Academy in London. His many awards include the gold medal of honor from the Architectural League of New York in 1911 for his work in the State Capitol in Pierre, South Dakota, and the Court House in Youngstown, Ohio. In 1923

he received the gold medal from the National Institute of Arts and Letters in New York City and served as the Institute's president from 1915-1916. When New York University bestowed an honorary Doctor of Fine Arts on him in 1928 it was said at the ceremony that, "Edwin Howland Blashfield, [was] an artist whose genius has been recognized in the art centers of Europe, and whose work has enriched and adorned not only his native city, but numberless public buildings and private homes throughout the United States."⁸

The National Academy of Design, also in New York City, awarded the artist their medal in 1934; he also served as their president. When presenting the medal, H.W. Watrous said: "You are the dean of American mural painters and we, the members of the academy, are the undergraduates. We love you for yourself and for your achievements. You are a gallant gentleman and a great artist whose genius has raised the standard of decoration in our public buildings, making many of them a lasting [thing of] beauty for our benefit and an inspiration for future generations."⁹ Until that time the only other recipients of this medal were Elihu Root, Nobel Prize winner, and Samuel F.B. Morse.

Blashfield was chosen as the president of the Federation of Fine Arts and the Society of American Artists. In June 1912, President Taft appointed him as a member of the National Commission of Fine Arts.

The numerous literary works of Blashfield, some written with his first wife Evangeline, also an artist, who died in 1918 further demonstrates the sensitivity and articulateness of the man. In *Italian Cities* the Blashfields wrote poetically of their impressions of the cities where Donatello, Ghiberti and Verrocchio walked; the doorways which led to the studios of Michelangelo, Raphael and Brunelleschi where the artists found refuge to create their timeless works of art. Not all the art the man and wife wrote about was created for the aristocracy like the Medicis. Much of it was "... democratic, municipal; 'of the people, by the people, for the people;' stooping to the humblest offices; carving the public fountain, where good wives washed their cabbages and filled their clashing metal buckets, and rising heavenward on the broad curves of

Brunelleschi's dome."¹⁰ Ten years after the death of Evangeline Edwin married Grace Hall.

Edwin Howland Blashfield was equally at home executing a small sketch or a mural 44 x 70 feet, the size of the Waldorf ceiling. A contemporary artist and friend said Blashfield "has probably produced as much important work as any two of his fellows."¹¹

The \$2 educational note was issued in August 1896. Forty years later, on 12 October 1936, the prolific Blashfield died at a summer home at South Dennis, Cape Cod.

The list of works compiled from many sources which follows will allow those who live in or near the cities where the paintings and murals are located to view them personally. Washington, D.C. is a popular tourist city, and it is in the Library of Congress where Blashfield, who agreed, did some of his best work.

The position of Mr. Blashfield's decorations in the Collar and Lantern of the dome is the noblest and most inspiring in the Library. They are literally and obviously the crowning glory of the building, and put the final touch of completion on the whole decorative scheme of the interior. The visitor will see how, without them, not a painting in the building would seem to remain solidly and easily in its place, for they occupy not only the highest, but the exact central point of the Library, to which, in a sense, every other is merely relative.¹²

The work in the Library of Congress is another example of the artist's insistence that his assistant be acknowledged. "On the base of the dynamo, Mr. Blashfield has signed his work in an inscription which recalls also the name of the artist who assisted him in laying it upon the plaster: 'These decorations were designed and executed by Edwin Howland Blashfield, assisted by Arthur Reginald Willett, A.D. MDCCCLXXXVI.'"¹³

Incidentally, the original painting of *Science Presenting Steam and Electricity to Industry and Commerce*, the subject for the \$2 (\$50) educational note which hangs in the Bureau of Engraving and Printing is absent from every list of Blashfield works. It is one piece of art, the engraving of which has been seen and handled by millions. It is undoubtedly the artist's most recognizable work.



The painting was accepted as the design for the \$1 educational note on 10 July 1894. (Courtesy of the Bureau of Engraving & Printing)

THE ART WORK OF EDWIN HOWLAND BLASHFIELD

TITLE	LOCATION/PUBLICATION	TITLE	LOCATION/PUBLICATION
Academia*		Medieval Art*	National Academy of Design, NY City
Allegro*		Minnesota, The Granary of the World	State Capitol, St. Paul, MN
Alma Mater*		Mural	Appellate Court Building, NY City
Angel of the Flaming Sword	Church of the Ascension, NY City	Music*	Detroit Public Library
Anthony Drexel Memorial Chapel	Church of the Savior, Philadelphia, PA	Music	<i>Art and Artists of Our Time</i> , Selmer Hess, 1888, Vol. 3.
A Poet		Music	<i>Representative Works of Contemporary American Artists</i> , Scribner's Sons, 1887.
Autumn	<i>American Art</i> , S.K. Koehler, Cassell & Co., N.Y., 1886		Residence of Adolph Lewisohn
Bells*	Brooklyn Museum, Brooklyn, NY	Music*	Residence of R.I. Gammell
Books*	Residence of E. Morss	Music*	Astor Ballroom Ceiling, the Waldorf Astoria, NY City
Carry On	Metropolitan Museum of Art, New York City	Music and the Dance	Hudson County Court House, Jersey City, NJ
Chemistry*	Williams College, Williamstown, MA	Ornamental decorations, supervised by E.H. Blashfield	Lawyer's Club, NY City
Commodus*		Panel in Dining Room	State Capitol, Pierre, SD
Dance	Residence of Adolph Lewisohn	Panel in Governor's Room	Mercersburg Academy, Mercersburg, PA
Decorations	Residences of: G.W.C. Drexel, R.I. Gammell, Adolph Lewisohn, H. Siddons Mowbroy, H. McK. Twombly, W.K. Vanderbilt	Panel in Gymnasium Trophy Room	Baltimore Court House, Baltimore, MD
Decoration*	Union League, NY City	Patrae	<i>American Mural Painting</i> , Pauline King
Decoration of semi-dome & choir	Church of the Savior, Philadelphia, PA	Pittsburgh	Bank of Pittsburgh
Detroit at the Meeting of the Land and Water Ways*		Pittsburgh Offering Its Steel and Iron to the World	
Dome Collar: Egypt (Written Records), Judea (Religion), Greece (Philosophy), Rome (Administration), Islam (Physics), The Middle Ages (Modern Languages), Italy (Fine Arts), Germany (Printing), Spain (Discovery), England (Literature), France (Emancipation) and America (Science) ¹⁴	Library of Congress, Washington, DC	Poets and Musicians*	Detroit Public Library
Evangeline Wilbour Blashfield*		Prose Writers	Detroit Public Library
Florentine Festival	Residence of Adolph Lewisohn	Prudence Binding Fortune	Appellate Court, NY City
Four Pendentives to the Main Dome	Essex County Court House, Newark, NJ	Prudencia	Prudential Insurance Building, Newark, NJ
Fuga*	National Academy of Design, NY City	Rain	
Genius of Art	Residence of Adolph Lewisohn	St. Ann and the Virgin*	
Graphic Arts	Detroit Public Library	St. John the Evangelist	Church of St. Matthew, Washington, DC
Human Understanding	Lantern Crown, Library of Congress, Washington, DC	Science Presenting Steam and Electricity to Industry and Commerce	Bureau of Engraving and Printing, Washington, DC
In the House of the Carpenter*	State Capitol, St. Paul, MN	Sisters	"American Art Annual," Vol. 14.
Inspiration		Strains of Grey	<i>History of American Art</i> , S. Hartmann
Justice*	Elks Memorial Building, Chicago	Suspense, The Boston People Watch from the Housetops the Firing at Bunker Hill	"American Narrative Painting," Los Angeles Museum of Art, (Oct. 1 - Nov. 17), 1974
Life	"American Art Annual," 1898-1932, Vol. 10.	The Calling of St. Matthew the Apostle	Church of St. Matthew, Washington, DC
		The Edict of Toleration of Lord Baltimore	Baltimore Court House, Baltimore, MD
		The Evolution of Civilization	Rotunda Dome, Library of Congress, Washington, DC
		The Fifth Minnesota Regiment at the Battle of Corinth	State Capitol, St. Paul, MN

TITLE	LOCATION/PUBLICATION
The Good Shepherd	Church of Bethesda, MD
The Good Shepherd*	Church of St. Luke, Atlanta, GA
The Graduate	Auditorium of the College of the City of New York
The Joining of the Ways	Detroit Public Library
The Law	Court House, Cleveland, OH
The Law	Luzerne County Court House, Wilkes-Barre, PA
The Law of Classical Antiquity	Mahoning County Court House, Youngstown, OH
The Law of Modern Times	Mahoning County Court House, Youngstown, OH
The Law of the Middle Ages	Mahoning County Court House, Youngstown, OH
The Law of Remote Antiquity	Mahoning County Court House, Youngstown, OH
The Martyrdom of St. Matthew (designed by E.H. Blashfield)	
The Organist	
The Power of the Law	Appellate Court (court room), NY City
The Spirit of Civilization Leading the Discoverers and Colonists to the Sources of the Mississippi	State Capitol, St. Paul, MN
The Progress of Civilization (mural study)	William's College Museum of Art, Williamstown, Mass.
The Uses of Wealth*	Citizen's Bank, Cleveland, OH
Thrift Driving the Wolf from the Door	Appellate Court, NY City
Triumph of Minnesota	State Capitol, St. Paul MN
Washington Inaugural Centennial Booklet, 1889	<i>The Confident Years</i> , American Heritage Pub., Co.,
Washington Laying Down His Commission	Baltimore Court House, Baltimore, MD
Westward	Iowa State Capitol (main hall) Des Moines, IA
Wisconsin in the Past and Present*	State Capitol, House of Representatives, Madison, WI
Wisdom*	Essex County Court House, Newark, NJ

1. William Walton, *The Field of Art*, "Mr. Blashfield's Mural Painting in the College of the City of New York," *Scribner's Magazine*, Vol. XLIV, July, 1908, p. 127.

2. Confirmed by a letter dated 29 March 1983 from the MIT Alumni Association.

3. Elisabeth Luther Cary, "The Scholarship of Edwin Howland Blashfield," *The American Magazine of Art*, Vol. VIII, No. 1, p. 5.

4. Walton, p. 125.

5. Edwin Howland Blashfield, *Mural Painting in America*, Scribner's Sons, New York, 1913.

6. *The Works of Edwin Howland Blashfield*, Introduction by Royal Cortissoz, Charles Scribner's Sons, New York, 1937, p. 13.

7. Gene Hessler, *U.S. Essay, Proof and Specimen Notes*, BNR Press, Port Clinton, Ohio, 1979, p. 104.

8. *The New York Times*, Obituary of E.H. Blashfield, 13 October 1936, p. 27.

9. Ibid.

10. Edwin H. and Evangeline Blashfield, *Italian Cities*, Vol. 1, Scribner's Sons, New York, 1900, p. 171.

11. Kenyon Cox, *Concerning Painting*, Charles Scribner's Sons, New York, 1917, p. 257.

12. Herbert Small, *Handbook of the New Library of Congress*, Curtis and Cameron, Boston, 1901, p. 71.

13. Ibid, p. 72.

14. "The decoration of the collar consists of a ring of twelve seated figures, male and female, ranged against a wall of mosaic patterning. They are of colossal size, measuring, as they sit, about ten feet in height. They represent the twelve countries, or epochs, which have contributed most to the development of present-day civilization in this country. Beside each is a tablet, decorated with palms, on which is inscribed the name of the country typified, and below this, on a continuous banderole or streamer, is the name of some chief or typical contribution of that country to the sum of human excellence." Small, p. 72.

* Reproduced in *The Works of Edwin Howland Blashfield*.

Additional Sources

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Isabel S., and Kate M. Munro, *Index to Reproductions of American Paintings*, The H.W. Wilson Co., New York, 1948.

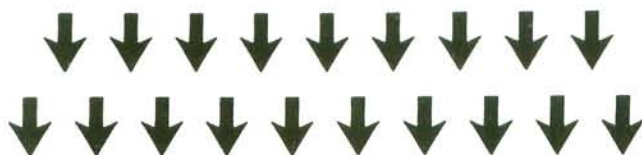
Newspaper clippings in the New York Public Library.

Esther Aileen Park, *Mural Painters in America*, Kansas State Teachers College, Pittsburg, Kansas, April, 1949.

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Grace Whitworth, "The Work and Workshop of Edwin Howland Blashfield," *Fine Arts Journal*, Vol. XXIII, No. 5, November, 1910.

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Correction. In the W.S. Dewey article in PM No. 108, p. 273, the reference in the fourth paragraph should be "See Jan/Feb 1983, pp. 28 & 29) not (see Figure 5).

Correction. Three notes that relate to the "Analysis of the 14000... Charters..." which appeared in PM No. 111, pp. 116-120 have *not* surfaced and were incorrectly listed. They are:

14026	Owenton, Ky.	\$20
14033	Woburn, Mass.	5
14121	Mt. Wolf, Pa.	10

Please correct your records accordingly.

Bunco, Bogus and Bank Robbin'

A Sorry Record Compiled by BARRY WEXLER,
SPMC #5000

(From the May, 1896 [No. 5] edition of "Dickerman's United States Treasury Counterfeit Detector")

Ninger ("Jim The Penman"), the Extraordinary Alleged Pen and Ink Counterfeiter

The sensation of the month in counterfeit circles has been the discovery of the alleged maker of pen and ink counterfeits described elsewhere in this "Detector."

The man charged with the work is Emanuel Ninger, whose residence is at Frankfort, formerly known as Flaggtown, N.J. Ninger's home at Flaggtown is a small two-story frame house about a third of a mile from the station of the south branch of the Central Railroad of New Jersey. The family consists of Mr. and Mrs. Ninger and four children, three girls, aged 12, 10 and 3 years, respectively, and a boy, aged 6 years. The Ningers came to Flaggtown about three years and a half ago from Westfield, N.J., where they had lived eight or nine years. Before that, Mrs. Ninger said they lived in Cincinnati. They own the house at Flaggtown. They paid \$1,500 for it when they went there to live.



The Accused Master Forger

Mrs. Ninger said to a "Sun" reporter that she had never suspected that her husband was doing anything wrong. "He would go upstairs," she said, "and stay for a long time without telling me what he was doing. He always gave me money to buy clothes for myself and the children, but not much of it." The ragged garments of the children bore out the last statement.

"He always bought all the meat and groceries at Sommerville," Mrs. Ninger said, "so very little money went through my hands. About once a month he would go to New York for a day or two, and would always bring back money, which he said he had made in stock speculation."

The room upstairs in which Ninger spent so much of his time contained two beds, in which the children slept, from which it would appear that Ninger did most of his work during the daytime. The only other furniture in the room yesterday was a small table and a cooking stove.

The people of Flaggtown were greatly excited over Ninger's arrest, for he had always been regarded as one of the model citizens of the place. The neighbors said that in all their dealings with him he had been honest and peaceable. He always paid cash for everything that he bought, and it is said that on one or two occasions he has tided some of his fellow townsmen over financial difficulties with a good sized loan.

The Secret Service agents have been hunting the perpetrator of the pen and ink counterfeit sketches for the past 17 years, and he was at last caught—if Ninger is really the man—through the aid of a young lady cashier in a grocery store, and a bartender in a liquor store. The capture came about in this way, according to the testimony of those who were instrumental therein. Ninger, it seems, on one of his expeditions to this city (N.Y.) about the end of March for the purpose of getting rid of some of his counterfeit manufacture, attempted to pass a \$20 bill in a Third Avenue grocery store, upon Miss Ahrenholze, the cashier, who suspected him. Her hand happened to be damp, it seems, and in handling the note she touched the serial number with a damp finger. She noticed a blur, and immediately wet her finger on a sponge and rubbed it across the treasury number. The blur was distinct.



The Voluble Grocery Cashier

Ninger was going out of the store with his change at the time, and the cashier, who was quick witted, sent a clerk to watch him. The clerk followed him downtown and into a saloon at 87 Cortland Street. Ninger purchased a drink and tendered a \$50 note in payment. The bartender whistled at the size of it, but never suspected its genuineness, and he got the change and handed it over. Ninger had succeeded, it is alleged, in getting rid of all his notes, and he started for the ferry. It was then that the clerk caused the arrest. He was soon in the hands of the United States officers.

Ninger was taken before Commissioner Shields, and, as he was unable to furnish \$20,000 bail, he was sent to prison to await the action of the Grand Jury. Following are the chief points of interest in his last examination before the Commissioner:

"The specific charges against Ninger are of passing a counterfeit fifty-dollar bill in Lewis W. Duessing's saloon at No. 87 Cortland Street, and a counterfeit \$20 bill in the grocery of John Weyman, No. 162 Third Ave., March 28. The two pen and ink drawn bills were in evidence.

"Acting Police Captain Brennan testified regarding the arrest of Ninger, and Paul Zipper, barkeeper in the Cortland Street saloon, told about changing the bogus bill for Ninger. Zipper discovered it was a counterfeit.



The Duped Barkeeper

"Policeman Larrigan described Ninger's arrest. When he was searched Ninger had \$244.50 in his pockets, part of which was in counterfeit bills.

"John Weyman, the grocer, who had been victimized with the \$20 pen and ink bill, identified Ninger as the man who passed it.

"The other witness was Miss Ahrenholze, the cashier in Weyman's store. 'I took him all in when he came into the store,' she said, with a knowing toss of her head, referring to Ninger.

"'You what?'

"'Took him all in. Guessed the sort he was.'

"'Oh!'

"'I didn't know what he was until I was told,' she continued, 'but all the same I took him all in.'

"'Ah' from the lawyers.

"Miss Ahrenholze went on to say that she had a misgiving as soon as she had given the change. She wet her fingers and rubbed a number of the bill. It blurred, and then she knew it was bogus. She gave the alarm and several people darted after Ninger, but it was too late. Miss Ahrenholze identified Ninger as the man she 'sized up' in the shop.

"'How do you know it is the same man?' demanded Mr. Mayo, Ninger's lawyer.

"'He was the only man in the store, and I had my eyes open for him.'

"This pleased the witness so well that she repeated: 'I took him all in.' A laugh followed in which she joined heartily, and she appeared amused at the idea of not recognizing Ninger.

"Secret Service Agent Bragg identified the pen and ink bills as those which were brought to him as being taken from the prisoner.

"Ninger had no witnesses.

"Lawyer Mayo moved for the discharge of the prisoner on the ground that the identification of the bills was not proved.

"'I deny the motion,' said the Commissioner, 'and will hold the prisoner for the Grand Jury.'

"Ninger's bail was left at \$20,000 and he was taken to prison."



The Long Arm of the Law

The great point of interest for the counterfeit detector in this case is the counterfeitor's method of operation, which is thus described by an expert:

"The operator first procured bond paper, which is of about the same thickness and toughness as the genuine 'distinctive' paper prescribed by the Secretary of the Treasury under the act of Congress. Of course the bond paper has no silk fibre, but of this hereafter. The operator cut the bond paper the exact size of the genuine note, and it was then immersed in a weak solution of coffee. This baptism imparted to it the appearance of age—but not excessive age—as if the note had passed through several hands. It seemed soft and mellow, but not worn or ragged.

"While the bond paper was still wet it was placed over the face of the genuine note, the edges being exactly together. The two were then placed flat upon a pane of glass and every figure and letter, portrait and vignette, with the signatures of the Register of the Treasury and of the Treasurer of the United States, were brought out in bold relief, and could be plainly seen through the transparent bond paper. While this was still damp the operator approached a window and there placed his pane of glass, at an angle of about forty-five degrees, against the window frame. The light, of course, shone through, rendering the tracery of the genuine engraving distinct. In this position the operator commenced work, first with an extremely hard and sharp-pointed lead pencil. With it he carefully traced and

reproduced upon the bond paper, all parts, even the most minute, of the genuine note. The tracing with the pencil was succeeded by use of pen and ink, and the same ground was gone over; but meantime, of course, the bond paper had become thoroughly dry. It was here that the marvellous touch and skill of the penman were displayed, and the steadiness of his nerves, the accuracy of his eye, and his patience are not the least of the marvels of his work. The shadings and tracteries were nearly perfect. The reproduction of the portrait of Alexander Hamilton upon the \$20 note is calculated to deceive almost any expert.

"The operator used a camel's hair brush to put the colors upon the note, and these colors were imitated so perfectly that it could not be suspected that they were not genuine. The silk threads, which in the genuine note are not worked into the pulp of the paper, were imitated with the pen with red and blue ink. The fragmentary marks were placed upon the back of the counterfeit, so that if the false money would be held up to the light it would appear to be the genuine fibre paper.

"Every obligation of the Government, issued as money, bears upon its face the imprint of the seal of the Treasury of the United States. Perhaps the skill of Ninger was displayed in the execution of the imitation of the Treasury seal in a more marked degree than in any other part of his work. The colors were carmine like those of a postage stamp, but the tracings were intricate and difficult. Yet the artist, if such he may be called, reproduced it all with wonderful skill and fidelity; so that the appearance of the seal would add very much to the deception.

"The money, whether coin or notes, is prepared, of course, with secrecy; but in 'shoving the queer' it becomes necessary to move cautiously and carefully. An operator and his pal 'do' the streets of a city, going from one place of business to another. They avoid as much as possible being seen together; but the one who passes the bad money takes only one piece of it at a time. With this he goes into a grocery, for instance, and purchases some trifle. If successful in his deception, he gets his change, which is the profit, returns to his pal, gets another bad coin or note, and the process is repeated indefinitely. If the operator is detected and arrested and searched, he has no other bad money, and may say, as an innocent man could, that he did not know it was counterfeit. The pal in the street, who has fraudulent money in bulk, slips away, and that may be the end of the case.

"That is how the front of the note was made. The work on the back was less difficult, because there was not so much of it, and because, too, it was done almost entirely with a brush. The immersion of counterfeits in a solution of weak coffee is an old trick of counterfeiters, but it probably will be admitted by everybody that this is the only old thing about the producing of these pen, ink and brush notes. The rest is startlingly new."

The bills of this artist are \$20 United States notes, series of 1875-1878 and 1880; \$20 Treasury notes, series of 1890; \$10, series of 1891; \$50, series of 1880; \$100, series of 1880; \$100, series of 1890.

There has been a vast amount of expert literature on this subject since Ninger was arrested, among which the following from the N.Y. "Sun" is of special interest, as showing how famous experts in penmanship may be readily deceived by appearances, and how easy it is to pass money which has a fair outside appearance on the ordinary individual:

"A great many persons believe Ninger is such a clever man that he should not be punished, but should be released, and put at some honest work. These persons do not argue with Daniel T. Ames, the writing expert, that Ninger's ability is of merely a parrot-like character. One of these men is S.S. Packard, whose letter to 'The Sun', casting doubt on the ability of any man to make a counterfeit with pen and ink alone, and offering \$100 for a sample of the work, stirred up such a hornet's nest. 'The Sun' received this letter from Mr. Packard:

"To The Editor Of The Sun—Sir: You have me cornered, no doubt, and I don't mean to squirm. Ninger and 'The Sun' are too many for me. The \$20 greenback you sent me through the hands of Mr. Morley I would have taken without a second thought in ordinary exchange, and yet it was, in many respects, the veriest make-believe. Mr. Ames may characterize the mere imitator as a parrot, but Farmer Ninger doesn't belong to that class. He is a first-class impressionist in that, while he does not descend to shoe ties, he does fool the observer into the belief that he sees the shoe ties. I call this little short of genius, and, inasmuch as Ninger hasn't defrauded anybody, his 'utterances' being worth, as rated by holders, much more than their face, I think it would be a shame to punish him. He ought to be set at honest work and taught to be useful in a better way. But inasmuch as the sharp detectives of the Government have been after him for 20 years, more or less, and have finally caged him, I suppose he must 'be made an example of.' But it is a shame, all the same. If he had only been guilty of cramming primaries and falsifying returns under oath he would have been a 'political worker' of influence and renown and entitled to high consideration among his fellow citizens. Even Brother Platt wouldn't turn him down.

"The genius of Ninger, as I have intimated, and his great pre-eminence is as an impressionist. In my former letter I called attention to the border on the obverse side of the \$10 greenback, and said it could not be done in less time than a month. I revise that statement. It could not be done at all, and Ninger wouldn't attempt it. I confess to you that until I took up this note to examine it critically in order to estimate the forger's labor I never knew there was a border; least of all did I know what it contained. The astute forger trades on this mental peculiarity and so doesn't get his foot in it by attempting what is both impossible and unnecessary. The same is true of the lathe work, upon which the Government depends as a sure defence against imitation. I called attention to the impossibility of imitating the fine, white, geometrical lines of the lathe work, and confess that I had this work in mind when I offered \$100 for an imitation of a \$10 greenback that would deceive a newsboy. The fact is, there is not a newsboy living who would examine the lathe work on the back of a \$10 greenback before pocketing it; and in that respect we are all 'newsboys'—all except the Government detectives.

"Now, cannot something be done for Ninger? He is a very small offender at most, and I don't know of any holder of his 'circulation' who would part with it for double its face value. He has not harmed anybody, not even the Government, but has really conferred a favor on the public. The account of his rare achievements has filled many columns of the city press that would otherwise have been given over to domestic scandal or the 'McKinley Boom,' about which we have quite too much. I don't seem to be able to get a Ninger greenback for my \$100. I will gladly contribute it to a fund to defend the artist. New York, April 4. S.S. Packard.

For more on "Jim The Penman," other counterfeiters and a photograph of a \$50 note (F161, H938) created by Emanuel Ninger, you might consider reading, *Money of Their Own*, by Murray Teigh Bloom, published by BNR Press. For a review by Barbara Mueller see PM No. 103, p. 24. (ed.)

100 YEARS AGO

"In 1814 an employee of American Bank Note Company named J.W. McClure completed fifty years of service that had begun in 1834. His was the first name to appear on the Company's Honor Roll of Fifty Years' Service." (The Story of American Bank Note Company)



THE PAPER COLUMN

by Peter Huntoon

Evolution of Treasury Serial Numbering on National Bank Notes

CLOSELY examine the \$5 Brown Back that illustrates this article. Your eyes have not deceived you—it does carry treasury serial number A1. Not only that, it is from plate A. Yes, it is the very first \$5 Brown Back.

Dean Oakes owns the note. He purchased it several years ago after it made the rounds through several hands who let it slip by unappreciated. What makes the note truly remarkable is the fact that it is heavily circulated. It was not saved as a keepsake from its original shipment by some banker. Rather, it saw active circulation before it was retrieved. Under those circumstances, the odds that it survived are infinitesimal.

Bank serial number 1 Brown Backs are not particularly scarce, just highly desired. However, this is the only National Bank note from any series that I know of with treasury serial 1. That it is also the very first in its series makes it even more significant.

By the time the Brown Backs were issued, treasury serials cycled from 1 to 1,000,000. This was not always the case. This article will show you how the treasury serial numbering system developed to create Dean's great note. Incidentally, no treasury serial 1,000,000 note has turned up in any series yet.

Innovations

Treasury serial numbering on First Charter National Bank notes evolved into a rather standardized system during the later part of the Original Series issues. By the beginning of the Series of 1875, convention dictated the use of treasury serials having a prefix letter, and each set of numbers began with 1 and ended with 1,000,000. Although each different sheet combination cycled through its own numbering sequence, the same basic numbering system was shared among the various combinations. Treasury numbering skips within the number sets had totally ceased during the late Original Series issues. Also, the color of the treasury serials was standardized to dark red for all Series of 1875 notes.

Arriving at these uniform conditions appears to have been a combination of innovations and more importantly a heavy reliance by the Comptroller of the Currency on the use of treasury serials in auditing shipments. Written notations in the treasury serial number ledgers, in addition to audit notes in the margins, indicate that verification was facilitated by continuity of and completeness within the treasury serial number sets. This article will illustrate with two examples just how rigid the treasury numbering system became, and how seriously it was taken in successive decades.

Before arriving at that point, it is most interesting and instructive to chronicle the numbering of Original Series notes and to observe the changes that the numbering system went through.

Original Series Treasury Numbers

In Table 1, I have listed the first and last notes printed within each set of treasury numbers in the \$5 Original Series issues. Remember that the treasury serials, treasury seal, and—beginning in 1873—the charter numbers were overprinted on the sheets by the Bureau of Engraving and Printing. All the other printing steps, including affixing the bank serials, were done by the private bank note companies. This fact explains the differences that you can observe between the styles and colors when you compare the bank and treasury serials on Original Series notes.

The first thing you may notice on Table 1 is that the treasury serials for all except the last \$5 Original Series number sets began with "9" instead of "1". I highly suspect that this was conceived as a means to force the clerks to differentiate between the out-of-phase treasury numbers and bank serials when they were logging the sheets through the system. The beginning treasury serial varied for each sheet combination. For example, the first treasury serial used on the 500-1000 combination was 113. I did not discern any particular pattern to the beginning serials for the various sheet combinations, although there may have been one.

Notice on Table 1 that they began the first 5-5-5 treasury number set with unprefix red numbers. This was followed by an unprefix blue set, which was in turn followed by a third prefixed set that emerged as the standard format. As numbering progressed, brackets were added to formally terminate the treasury numbers, and when the prefix letters became standard, a non-letter suffix character was used to terminate the number.

Notice in Table 1 that only two bank printings overlapped different treasury serial number sets during the Original Series 5-5-5 issues. These cases involved Bangor, Maine, in 1863, and St. Louis, Missouri, in 1865. The changeover pair in the Bangor case consisted of the wonderfully unique red 999651 to blue 9 pair. This would have been quite a pair of sheets to have been able to buy at \$40 in the mid-1860's! Notice it would have consecutive bank serials.

A minor point that emerges from Table 1 is that printings were carefully limited to even multiples of 100 sheets early in the series. Later this dropped to multiples of 50, and eventually to multiples of 25. This practice was abandoned during the Series of 1875.

Skipped Numbers

A subtle fact not shown on Table 1 was the practice of skipping treasury serials. To illustrate this, I have listed on Table 2 every ledger entry for the little used 1-1-2-2 sheet combination. If you examine the treasury serials for the year 1866, you will find that there are skips each time notes for a different bank were numbered. Furthermore, the skips always involved seven unused numbers. This practice pervades the treasury serial numbering for all the little-used sheet combinations and gradually died out toward the end of the Original Series issues. In the case of the 500-1000 sheet combination, treasury serials 113 through 2741 were used; however, within this sequence there was a total of 28 skips of seven numbers each. The auditors had to count these up and subtract them each time they verified the total 500-1000 delivery to the Comptroller.



Dean Oakes' \$5 Brown Back with treasury serial number A1 from plate position A. This is the first \$5 Brown Back issued, and remains the only known National Bank note with treasury serial number 1.

Prefix Letters

Another little-known fact is that a decision was made about 1869 to use prefix letters on all treasury serials. The treasury serial ledgers reveal that suddenly a prefix letter was chosen—rather arbitrarily from the alphabet—and used from that point onward for each of the little-used sheet combinations. In the case of the 500-1000 sheet combination, the prefix K was used, and was added beginning with serial K2258. Therefore, the total Original Series 500-1000 issue consisted of red serials 113-2257, and K2258-K2741. Within this range, 28 skips of seven numbers, or 196 treasury numbers were not used.

On Table 2, you can see that the odd 1-1-2-2 sheet combination was differentiated from the 1-1-1-2 issues by the use of the blue numbers prefixed by the letter A. Consequently, it is easy to spot notes from the 1-1-2-2 combination. I do not recall ever seeing such a note.

Standardization

Notice that by the beginning of the Series of 1875 all sheet combinations began with red A1. From Table 1, you can see that the Bureau was using an incomplete alphabet. Most interesting is the fact that when they finally used up the Z set, they were forced to revert to the unused Y to complete the series. This fact caused me some concern a few years ago when I was recording First Charter \$5's from the Stockman's National Bank of Cheyenne. What I found were notes with bank serials in the Y treasury set which were higher than those associated with the Z set. The same thing happened with the Brown Backs as shown on Table 3. The T and M sets were printed after the Z set.

The revealing find in all of this was the fact that each of the complete Series of 1875 and later treasury serial number sets ended with number 1,000,000. I have never seen one of these notes but quite a number of them were made right into the 1902 series. Notice on Table 1 that every Series of 1875 5-5-5-5 treasury serial changeover pair occurred internally within a specific bank's printing. Such a pair would have been a great find at the time.

It is important to point out that National Gold Bank issues did not have independent treasury numbering systems.

Rather, the Gold Bank notes were interspersed with the regular nationals within the number sets for the respective sheet combinations.

Violated Procedures

The most interesting ledger entry I discovered in the 5-5-5-5 Series of 1875 books involved those shown on Table 4. Notice that someone mistakenly ran past the K1,000,000 serial. By this time, the full set system was so entrenched that this error wrecked the bookkeeping system. The result was that the Comptroller returned the two printings and requested that they be numbered properly. The error was corrected later in the N set. In the meantime, the National Bank of Cambridge, Maryland by default won the K1000000-N1 changeover pair as shown on Table 1 instead of it going to the Cecil National Bank of Fort Deposit, Indiana.

Another instance developed which was most interesting but more complicated. During the 5-5-5-5 Brown Back issues, 125 sheets for the First National Bank of Muscogee, Oklahoma, charter 4385, were printed with bank serials 1-125 and treasury serials U978484U-U978608U. The Comptroller logged these in only to discover that they all contained some error. They were cancelled by the Comptroller, and replacements were requested from the Bureau. Notice, however, that the treasury serials on the error sheets were already logged in on the receiving ledgers. As requested, the Bureau reprinted the sheets using the identical bank and treasury serials as on the original shipment. When these replacements were delivered, the Comptroller had a duplicate U978484U-U978608U entry to deal with. Well, that caused all kinds of consternation. The upshot of this flap was that a curt letter went to the Bureau asking them never to re-use treasury serials. Also, for the sake of bookkeeping, the Bureau was kindly requested to drop an equal number of treasury serials so that the books would finally balance! By this time, the same thing had happened with 625 sheets of 5-5-5-5 notes for the Pierce City National Bank of Missouri, so there were 750 duplicated treasury serials on the 5-5-5-5 ledgers. To accommodate the Comptroller, the Bureau eventually dropped treasury serials V207839V-V208588V from use. A letter dated April 7, 1908 confirming this adjustment is pasted in the ledger—undoubtedly it is in there so that future auditors could understand just what had happened! The Bureau letter also mentions an

Table 1. The first and last National Bank Notes printed in each group of treasury serial numbers used for the Original Series and Series of 1875 5-5-5 sheet combination. The date is the day when the sheets were received by the Comptroller of the Currency from the Bureau of Engraving and Printing.

<i>Date</i>	<i>Bank</i>	<i>Charter</i>	<i>Bank Serial</i>	<i>Treasury Serial</i>
ORIGINAL SERIES				
Dec 18, 1863	First NB, Washington, DC	(26)	1	9 (red)
Jul 28, 1863	First NB, Bangor, Maine	(112)	5500	999651
Jul 29, 1863	First NB, Bangor, Maine	(112)	5501	9 (blue)
Jan 23, 1865	Eliot NB, Boston, Massachusetts	(536)	7500	999870
Jan 24, 1865	Suffolk NB, Boston, Massachusetts	(629)	1	A9
May 15, 1865	Mechanics NB, Pittsburgh, Pennsylvania	(700)	11000	A999976
May 16, 1865	Continental NB of Boston, Massachusetts	(524)	2501	B9
Aug 15, 1865	St. Louis NB, St. Louis, Missouri	(1112)	6500	B999715
Aug 15, 1865	St. Louis NB, St. Louis, Missouri	(1112)	6501	C9
Nov 17, 1865	NB, Lancaster, Kentucky	(1493)	500	C999588
Nov 17, 1865	Fulton NB, New York, New York	(1497)	1	D9
Jul 6, 1867	Metropolitan NB, New York, New York	(1121)	6000	D999617
Jul 6, 1867	Shawmut NB, Boston, Massachusetts	(682)	3501	E9
Mar 11, 1871	Merchants NB, Dayton, Ohio	(1788)	3000	E999847
Mar 11, 1871	Claremont NB, Claremont, New Hampshire	(596)	2751	H9
Apr 1, 1872	First NB, Pawtucket, Rhode Island	(843)	5000	H999925
Apr 1, 1872	First NB, New Albany, Indiana	(775)	5751	K9
May 14, 1873	Second NB, Scranton, Pennsylvania	(49)	6000	K999980
May 14, 1873	First NB, Hastings, Minnesota	(496)	1001	L9
May 6, 1874	NB, Pontiac, Illinois	(2141)	2250	L999678
(the above is a black charter bank)				
May 6, 1874	Pomeroy NB, Pomeroy, Ohio	(1980)	2001	N9
Dec 16, 1874	First NB, Warren, Pennsylvania	(520)	4750	N999818
Dec 16, 1874	Second NB, Monmouth, Illinois	(2205)	1	P9
May 19, 1875	American NB, Providence, Rhode Island	(1472)	31225	P999772
May 19, 1875	Manufacturers NB, Amsterdam, New York	(2239)	1	U1
Aug 11, 1875	Commercial and Farmers NB, Baltimore, Md	(1303)	17525	U547896
SERIES OF 1875				
Sep 17, 1875	Farmers NB, Franklin, Ohio	(2285)	1	A1
(the above is mistakenly listed as Pennsylvania in the ledger)				
May 16, 1876	Manufacturers NB, Appleton, Wisconsin	(1820)	70	A1000000
May 16, 1876	Manufacturers NB, Appleton, Wisconsin	(1820)	71	B1
Jan 16, 1877	NB of the Republic, Boston, Massachusetts	(379)	4830	B1000000
Jan 16, 1877	NB of the Republic, Boston, Massachusetts	(379)	4831	D1
Oct 19, 1877	Hanover NB, New York, New York	(1352)	4130	D1000000
Oct 19, 1877	Hanover NB, New York, New York	(1352)	4131	E1
Nov 9, 1878	Second NB, Elmira, New York	(149)	4875	E1000000
Nov 9, 1878	Second NB, Elmira, New York	(149)	4876	H1
Nov 20, 1879	First NB, Monroeville, Ohio	(2438)	1655	H1000000
Nov 20, 1879	First NB, Monroeville, Ohio	(2438)	1656	K1
Jan 15, 1881	NB, Cambridge, Maryland	(2498)	195	K1000000
Jan 15, 1881	NB, Cambridge, Maryland	(2498)	196	N1
Oct 8, 1881	Union NB, Cincinnati, Ohio	(2549)	4380	N1000000
Oct 8, 1881	Union NB, Cincinnati, Ohio	(2549)	4381	U1
Aug 9, 1882	Marine NB, Pittsburgh, Pennsylvania	(2237)	4796	U1000000
Aug 9, 1882	Marine NB, Pittsburgh, Pennsylvania	(2237)	4797	V1
Sep 28, 1883	NB, Slatington, Pennsylvania	(2293)	5671	V1000000
Sep 28, 1883	NB, Slatington, Pennsylvania	(2293)	5672	X1
Jul 9, 1885	Citizens NB, Crawfordsville, Indiana	(2533)	4159	X1000000
Jul 9, 1885	Citizens NB, Crawfordsville, Indiana	(2533)	4160	Z1
Jul 19, 1893	Manufacturers NB, Baltimore, Maryland	(2623)	3602	Z1000000
Jul 19, 1893	Manufacturers NB, Baltimore, Maryland	(2623)	3603	Y1
Feb 20, 1902	Commercial NB, Pittsburgh, Pennsylvania	(2711)	3000	Y587088
(last sheet issued to this bank was 2986 - Y587074)				

Data from ledgers showing currency received by the Comptroller of the Currency.

Table 2. Complete record of 1-1-2-2 First Charter sheets delivered to the Comptroller of the Currency.

<i>Date</i>	<i>Bank</i>	<i>Charter</i>	<i>Bank Serials</i>	<i>Treasury Serials</i>
ORIGINAL SERIES				
1866 Sep 20	City NB, Manchester, New Hampshire	(1520)	1 - 1000	A141 - A1140 blue
29	Merchants NB, Bangor, Maine	(1437)	1 - 1000	A1148 - A2147
Oct 3	Washington County NB, Greenwich, New York	(1266)	1 - 1000	A2155 - A3154
9	Washington County NB, Greenwich, New York	(1266)	1001 - 3350	A3155 - A5504
10	Westchester County NB, Peekskill, New York	(1422)	1 - 1800	A5512 - A7311
13	Westchester County NB, Peekskill, New York	(1422)	1801 - 2800	A7312 - A8311
15	Westchester County NB, Peekskill, New York	(1422)	2801 - 3800	A8312 - A9311
18	Westchester County NB, Peekskill, New York	(1422)	3801 - 5000	A9312 - A10511
1870 Apr 30	Merchants NB, Bangor, Maine	(1437)	1001 - 1350	A10512 - A10861
1871 Jan 11	Washington County NB, Greenwich, New York	(1266)	3351 - 4350	A10862 - A11861
Feb 4	Westchester County NB, Peekskill, New York	(1422)	5001 - 7000	A11862 - A13861
8	Westchester County NB, Peekskill, New York	(1422)	7001 - 8000	A13862 - A14861
Oct 30	Washington County NB, Greenwich, New York	(1266)	4351 - 4820	A14862 - A15331
1873 Jul 11	Washington County NB, Greenwich, New York	(1266)	4821 - 5420	A15332 - A15931
Aug 29	Westchester County NB, Peekskill, New York	(1422)	8001 - 9666	A16932 - A17597
1875 Jan 13	Washington County NB, Greenwich, New York	(1266)	5421 - 5920	A17598 - A18097
Jun 11	Westchester County NB, Peekskill, New York	(1422)	9667 - 11333	A18098 - A19764
Jul 10	Washington County NB, Greenwich, New York	(1266)	5921 - 6420	A19765 - A20264

SERIES OF 1875

1877 Mar 12	Washington County NB, Greenwich, New York	(1266)	1 - 750	A1 - A750 red
16	Westchester County NB, Peekskill, New York	(1422)	1 - 500	A751 - A1250

(Peekskill Original Series serials 9451 - 11333 and Series of 1875 serials 1 - 500 never issued)

Table 3. Highlights of treasury serial numbers used for the early Series of 1882 5-5-5-5 combination.

<i>Date</i>	<i>Bank</i>	<i>Charter</i>	<i>Bank Serial</i>	<i>Treasury Serial</i>
BROWN BACKS				
Aug 15, 1882	NB of Commerce, Cleveland, Ohio	(2662)	1	A1
Nov 14, 1882	Merchants NB, Pittsburgh, Pennsylvania	(613)	449	A1000000
Nov 14 1882	Merchants NB, Pittsburgh, Pennsylvania	(613)	450	B1
The following blocks were used in the order shown: A, B, D, E, H, K, N, R, U, V, W, X, Y, Z, T, M, AA, BB, DD, EE, HH, KK, NN, RR, TT, UU, VV				
Mar 23, 1908	Stephenson NB, Marinette, Wisconsin	(4137)	8900	V384488V
(last sheet issued to this bank was 8832 - V384420V)				

DATE BACKS

Aug 1, 1908	German NB, Cincinnati, Ohio	(2524)	1	A1
-------------	-----------------------------	--------	---	----

Table 4. Series of 1875 5-5-5-5 treasury serial numbering error.

<i>Date</i>	<i>Bank</i>	<i>Charter</i>	<i>Bank Serials</i>	<i>Treasury Serials</i>
Printed but destroyed:				
Jan 6, 1881	Cecil NB, Fort Deposit, Indiana	(1211)	1501 - 2750	K999806 - K1001055
Jan 6, 1881	NB, Elkhorn, Indiana	(1236)	1 - 1500	K1001056 - K1002555
Replacements:				
Feb 9, 1881	Cecil NB, Fort Deposit, Indiana	(1211)	1501 - 2750	N83431 - N84680
Feb 9, 1881	NB, Elkhorn, Indiana	(1236)	1 - 1500	N84681 - N86180

identical incident involving 100 sheets of 10-10-10-20 Brown Backs.

Tradition Stumbles

By the end of the Brown Back issues, the full set 1 to 1,000,000 treasury serial numbering had become accepted reality. The lettering of sets was largely conducted in alphabetical order using an incomplete alphabet. Furthermore, precedent dictated that major design changes would initiate new treasury numbers. The only exception ever made to this tradition occurred with the changeovers in the 1882 Date to Value backs, and comparable 1902 Date to Plain backs in 1908. Rather than revert to new beginning treasury serials, they continued both the treasury and bank numbers. This break in tradition has caused us collectors great difficulty because the treasury serial ledgers for this period were lost and we can't tell when the Date Backs end for many banks.

End of an Era

Treasury serial numbers were eliminated from National Bank notes in 1925. The last ones were printed on Series of 1902 Plain Backs on August 22, 1925, which were delivered to the Comptroller on August 27th. The order for this change to the Bureau numbering division was a memo which read as follows:

You are hereby instructed to eliminate the Treasury serial numbers from National Bank Currency and substitute therefore a duplicate of the bank serial number.

John J. Deviny
Assistant Director Production for
Mr. Duncan, Director of the BE&P.

This change in policy obviously resulted from instructions from the Comptroller of the Currency.

Credits

If you want an overview of the numbering of National Bank notes but less detail than contained herein, read: William H. Dillistin, 1956, *A Descriptive History of National Bank Notes 1863-1935*, Private Printing, Patterson, New Jersey, 55 p. The text from Dillistin's original work is lifted virtually verbatim as the introductory section in: John Hickman and Dean Oakes, 1982, *Standard Catalogue of National Bank Notes*, Krause Publications, 1216 p. The sources for both Dillistin's and my data are Comptroller of the Currency ledgers listing receipts from the engravers which are held by the National Archives, Washington, DC.

Little Bits

Branch Bank. Where money grows on trees.
River Bank. Where fish keep their money.
Inflation. A method of cutting money in half without damaging the paper. (Submitted by Walt Mason from, *Daffy Dictionary* by J. Rosenbloom)



COUNTERFEIT BILL ISSUED

Washington, D.C., Dec. 30.—Alarm seized officials of the United States treasury today upon the discovery of a remarkable counterfeit five-dollar silver certificate, the most dangerous imitation of American currency since the famous "Monroe head" \$100 bill was suppressed in 1898.

So nearly perfect is this spurious note that officials of the cash room of the treasury declared it was genuine and unswervingly held to their belief that it was a washed note. Herman Moran, assistant chief of the United States secret service, detected slight variations from the original, however, and stamped it unqualifiedly as a counterfeit.

The note is so dangerous that it was brought to the personal attention of Secretary MacVeagh and Robert O. Bailey, assistant secretary of the treasury. In the case of the "Monroe head" bill the whole issue was withdrawn from circulation because of the dangerous imitation. It will hardly be practicable to resort to this precaution in connection with the new counterfeit because the \$5 "Indian head" silver certificate is so generally in circulation.

The counterfeit was discovered in New York City, where two specimens were obtained by the secret service. Treasury officials have undertaken to investigate the extent of its circulation, which is as yet unknown.

Widespread warnings to the public were issued today by W. J. Flynn, chief of the secret service.

"The general appearance of this counterfeit," said Chief Flynn's notice, "is calculated to deceive even careful handlers of money."

The imperfections of the note are detectable only to the eye of an expert with the aid of a glass. Apparently it is printed on two pieces of paper between which silk threads have been distributed. The number of the specimen which reached secret service headquarters is E-69421159.—*The Beach* (N. Dak.) *Advance*, Jan. 3, 1913.

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Railroad Notes and Scrip of the United States, the Confederate States and Canada

by RICHARD T. HOOBER
(Continued from PM No. 111, Page 138)



Georgia No. 77



Georgia No. 78

MARIETTA—WESTERN & ATLANTIC RAIL ROAD

77. 10.00 (L&R) Soldier with flag in decorative panel. (C) Train.
Date—Jany. 1, 1862, part ink.
Imprint—None.

R6

ROME—ROME RAILROAD

This line ran from Kingston to Rome, connecting with the Western & Atlantic, a distance of 18 miles. It was eventually absorbed by the Louisville & Nashville Railroad.

78. 5¢ (L) Dog, safe, 5 above and below. (C) Train. (R) 5. R5
79. 10¢ Similar to No. 78, except denomination. R5
80. 10¢ (L) Indian woman, woman kneeling. (C) 10. (R) Train. R5

- | | | | |
|-----|-----|--|----|
| 81. | 15¢ | Similar to No. 78, except denomination. | R5 |
| 82. | 25¢ | Similar to No. 80, except denomination. | R6 |
| 83. | 50¢ | Similar to No. 80, except denomination.
Date—September 12, 1862.
Imprint—Mason's Job Office. | R5 |

SAVANNAH—ATLANTIC & GULF RAILROAD COMPANY

The road was incorporated February 27, 1856, and opened for traffic from Screven to Thomasville, 131 miles, in April, 1861. In May, 1836, this road and the Savannah, Albany & Gulf, chartered in 1847, were consolidated under the name of the Atlantic & Gulf Railroad. This merger extended the line from Bainbridge to Savannah, 236 miles. In 1866, the Florida branch from Depont to Live Oak, Florida, added 49 miles, and in 1869 the South Georgia & Florida Railroad merged with the Atlantic & Gulf.

Receivers were appointed February 19, 1877, and the road was sold at foreclosure December 9, 1879, and reorganized under the name of Savannah, Florida & Western Railway, which road became part of the Atlantic Coast Line.

- | | | | |
|-----|------|---|----|
| 84. | 1.00 | (L) Cotton boll, 1 above. (R) Locomotive. Green lathework. | R2 |
| 85. | 2.00 | Woman, TWO above. (C) Train. (R) Cotton pickers with baskets, 2 below.
Date—Aug. 9, 1874. Notes have green lathework.
Imprint—Continental Bank Note Co. New York. | R4 |



Georgia No. 84

SAVANNAH—CENTRAL RAILROAD

- | | | | |
|-----|------|---|----|
| 86. | 1.00 | (L) TWENTY MILES. (C) Train, 1. (R) ONE DOLLAR.
Date—Undated.
Imprint—J. T. Purse & Co. Pr. | R7 |
|-----|------|---|----|

SAVANNAH—CENTRAL RAILROAD

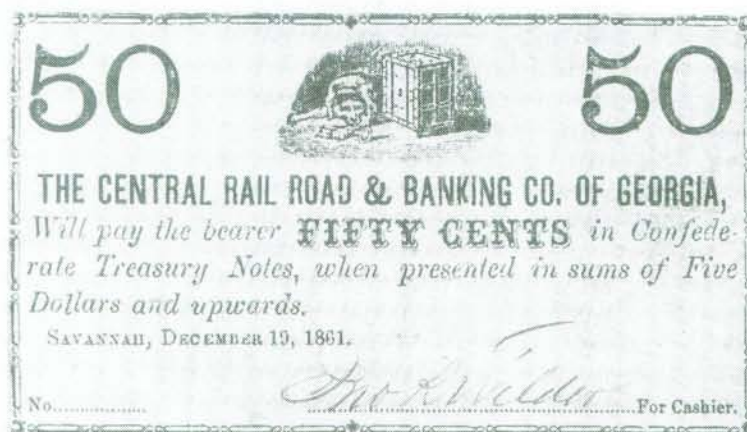
- | | | | |
|-----|-----|---|----|
| 87. | 25¢ | (L) Train. (C) Train. (R) 25 in upper corner. | R6 |
|-----|-----|---|----|

SAVANNAH—CENTRAL RAILROAD & BANKING COMPANY

The road was chartered in 1835 and completed in 1843. It merged with the Macon & Western, which was chartered in 1833 and completed in 1846. The road ran from Savannah to Atlanta, a distance of 295 miles, with a branch to Gordon from Milledgeville, 17 miles. With leased lines it operated 714 miles.

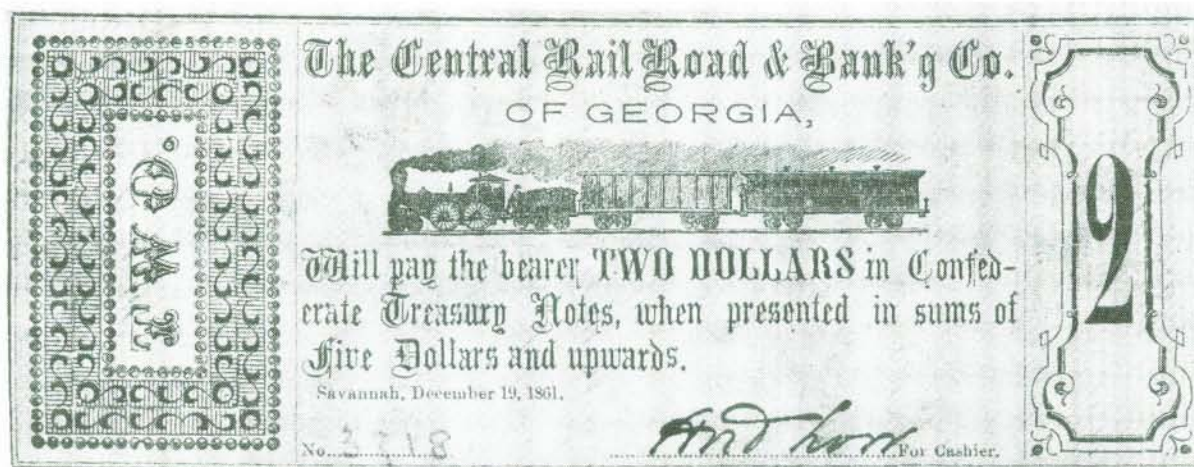
In 1891 the lines totaled over 2,000 miles, and were then leased to the Georgia Pacific Railway for 99 years. In 1892 a receiver was appointed, and on October 17, 1895, the road was chartered under state laws, and took over the properties and franchises of the line.

88.	5¢	(C) Riverboat, "Payable in Currency." (R) 5.	R4
89.	5¢	(C) Riverboat, "Payable in Confederate Treasury Notes." (R) 5.	R4
90.	5¢	(C) Train. (R) 5.	R4
91.	10¢	(C) Riverboat. (R) 10.	R5
92.	10¢	Similar to No. 86, except denomination.	R4
93.	10¢	Similar to No. 87, except denomination.	R4
94.	10¢	(C) Train facing left. (R) 10.	R4
95.	15¢	Similar to No. 86, except denomination.	R4
96.	15¢	Similar to No. 87, except denomination.	R4
97.	20¢	Similar to No. 86, except denomination.	R4
98.	20¢	Similar to No. 87, except denomination.	R4
99.	25¢	(C) Train facing left. (R) 25.	R4
100.	50¢	(C) Train facing left, name in small print. (R) 50.	R5



Georgia No. 101

- | | | |
|-----------|--|----|
| 101. 50¢ | (C) Dog, safe, name in large print. (R) 50. | R5 |
| 102. 75¢ | (C) Phoenix, "Payable in Confederate Treasury Notes," between 75s. | R5 |
| 103. 1.00 | Similar to No. 100, but large 1s in center. | R5 |
| 104. 1.00 | (L) Medallion head, train below. (C) Three men, bales. (R) Liberty, 1 above. | R6 |
| 105. 1.00 | (L) ONE DOLLAR. (C) Train, 1 at left. (R) Arm and hammer, anvil, cog, 1 above. | R6 |



Georgia No. 106

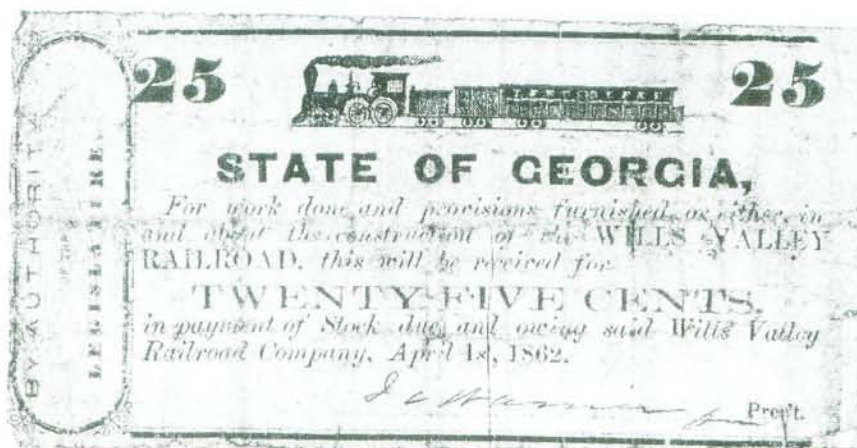
- | | | |
|-------------|--|----|
| 106. 2.00 | (L) TWO. (C) Train. (R) 2. | R5 |
| 107. 2.00 | (L) Medallion head, man with hammer below. (C) Train. (R) Female, 2 above. | R6 |
| 108. 3.00 | (L) Female, THREE above. (C) \$3, between state seals. (R) 3. | R5 |
| 109. 5.00 | (L) Three women, anchor, FIVE below. (C) Train, FIVE. (R) Dog, safe, 5 above and below. | R6 |
| 110. 5.00 | Similar to No. 107, but FIVE in center. | R6 |
| 111. 5.00 | (L) 5, ships and train below. (C) Justice, Liberty, eagle, between 5s. (R) 5, riverboat above, sailing vessel below. | R6 |
| 112. 10.00 | No description. | R7 |
| 113. 20.00 | No description. | R7 |
| 114. 50.00 | No description. | R7 |
| 115. 100.00 | No description.
Date — December 19, 1861.
Imprint — Toppan, Carpenter, Casilear & Co. Phila. | R7 |

WILLS VALLEY RAILROAD

The road was incorporated under special acts of Alabama, Tennessee and Georgia, providing for a line from Chattanooga, Tennessee, to Tuscaloosa, Alabama, a distance of 182 miles. On November 18, 1868, it merged with the North East & South West Alabama Railroad, to form the Alabama & Chattanooga Railroad.

The original road was to run from Maine to New Orleans, but by 1870 only 22½ miles had been constructed, from Meridian, Mississippi, to York Station, Alabama, and an additional 21 miles from Wahatchie, Tennessee, to Trenton, Georgia. On June 20, 1877, the line was sold at foreclosure, and acquired by the Alabama Great Southern Railroad, and later a part of the Southern Railway System.

- | | | | |
|------|-----|---------------------------------------|----|
| 116. | 10¢ | (C) Train. | R3 |
| 117. | 25¢ | (C) Train, 25. Date in ink. | R3 |
| 118. | 25¢ | (C) Train, between 25s. Printed date. | R3 |



Georgia No. 119

- | | | | |
|------|------|--|----|
| 119. | 25¢ | (L) "By Authority of the Legislature." (C) Train, between 25s. | R2 |
| 120. | 50¢ | Similar to No. 117, except denomination. | R2 |
| 121. | 1.00 | (L) Train. | R4 |
| 122. | 2.00 | (C) Train. | R4 |
| 123. | 3.00 | (L) Train. | R5 |
| 124. | 5.00 | (C) Train.
Date — Various dates, 1861 to 1862.
Imprint — None. | R5 |

To be continued

MUTILATED MONEY

(The following item appeared in the *Jamestown* (N. Dak.) *Weekly Alert* on March 2, 1893. It was found by Forrest W. Daniel.)

The redemption division of the treasury department is one of the most interesting of its branches. It is here that mutilated money comes for identification, and the form in which it comes tells to the chief of the division many a romance and many a tale of woe. There is much that is humorous and much that is pathetic in Mrs. Brown's public experience. That experience ranges over nearly eighteen years now, and in that time millions of dollars have passed through her hands, most of it in such condition as to be beyond identification by ordinary means.

There is hardly any way you can think of in which money is not mutilated or partly destroyed. Men light their cigars with it when they are drunk; rats gnaw it into tatters; and fire crisps it into brown ashes. Whenever there is a sudden cold snap at the beginning of winter the redemption division has a perfect harvest of mutilated money. One of the favorite hiding places which women have for their savings is the oven. When a cold day comes the woman probably forgets all about the money, builds a fire in the stove and cooks the bills to what is known in the cookbooks as a "rich brown."

An interesting case is that of a woman living near Hamilton, O., who was burned to death. She had a pocket-book with her containing seventy dollars. Her children sent the pocketbook with its charred contents to the treasury department, and Mrs. Brown picked out the seventy dollars and identified it. A great deal of the money that comes in is partly burned. Wherever a part of the burned money can be identified and a satisfactory affidavit is furnished as to the facts the government restores the amount to the owner. But if a note is entirely destroyed the government is just so much ahead.

Much of the money which comes in for redemption has been damaged in railroad wrecks. When a car is burned in a railroad wreck no attempt is made by the express company to remove the money from the safe. The safe is sent direct to the treasury department and opened there. The money is usually in a pretty badly charred condition. It is taken out, and the treasury experts go over it and identify as much of it as can be recognized. Two years ago a package containing \$22,000 was taken from a wreck near St. Louis, and all of the money was identified and restored to its owners.

A favorite hiding place for money with men who have no faith in banks is in their cellars. A Philadelphia man sent \$280 which he had buried in a tin box under the cellar floor. When he took up the box he found the money mildewed and rotten. The package as it came into Mrs. Brown's hands looked like a bunch of tobacco leaves. It was almost impossible to distinguish the character of the notes with the naked eye. Mrs. Brown was picking apart the pieces bit by bit and arranging them on slips of brown paper cut to the size of a dollar bill. She said that she expected to identify the whole of it.

One man sent in some time ago forty-two dollars which had been taken from the stomach of a goat. The goat was not worth forty-two dollars, so he was sacrificed. The identification of this money was not a very nice task, but it was comparatively an easy one. When Mrs. Brown dropped the sticky mass into a basin of water the bills came apart and were very easily identified. This is not the only goat case which has come to the redemption division, and it has happened that even cows and pigs have been sacrificed to recover money which they have swallowed. There is one case on record where a baby swallowed some bank notes, and an emetic saved the money and possibly the baby. Babies do not often swallow an entire bill, but many affidavits are received accompanying portions of bills which say that the missing portions were swallowed by babies and "therefore wholly destroyed."

Usually when mutilated money is sent in for redemption the owner has a close if not perfect idea of the amount which is represented, but one old German in the west sent in some years ago what he claimed to be the remains of \$5,000, and after a long, long investigation, Mrs. Brown fully identified \$7,100 in the package. A secret service agent was sent out to investigate the case, but he could discover nothing that would throw light upon the mystery, and so the mistake was charged up to the old man's stupidity, and the department sent \$7,100 to him.

The redemption division receives very frequently pieces torn from bills, accompanied by affidavits saying that the remainder of the notes has been destroyed by mice. But the experts of the treasury department can tell in a minute whether a piece has been torn off or eaten off, and these petty frauds are never successful.

Treasurer Nebeker has a five dollar bill in his office made of sixteen pieces cut from five dollar notes matched so nicely that the ordinary eye would not detect the fraud. This composite note was sent in by a bank clerk in New York. The treasury experts detected the fraud immediately, and of course the bogus note was not redeemed.—Washington Cor. New York Press.



Tom Kong was the president of the American National Bank of Okmulgee, Oklahoma - charter #12048. There was a meeting of the board of directors on May 17, 1929. The directors decided that the American National would be absorbed by the Central National Bank - charter #11001. Mr. Kong was so upset over this that he shot himself in front of his house as soon as he got home! (Submitted by Frank E. Clark III)

Bibliography
Denton, Texas Record-Chronicle
Standard Catalog of National Bank Notes by John Hickman and Dean Oakes

NORTH MISSOURI RAILROAD ADVERTISING NOTES

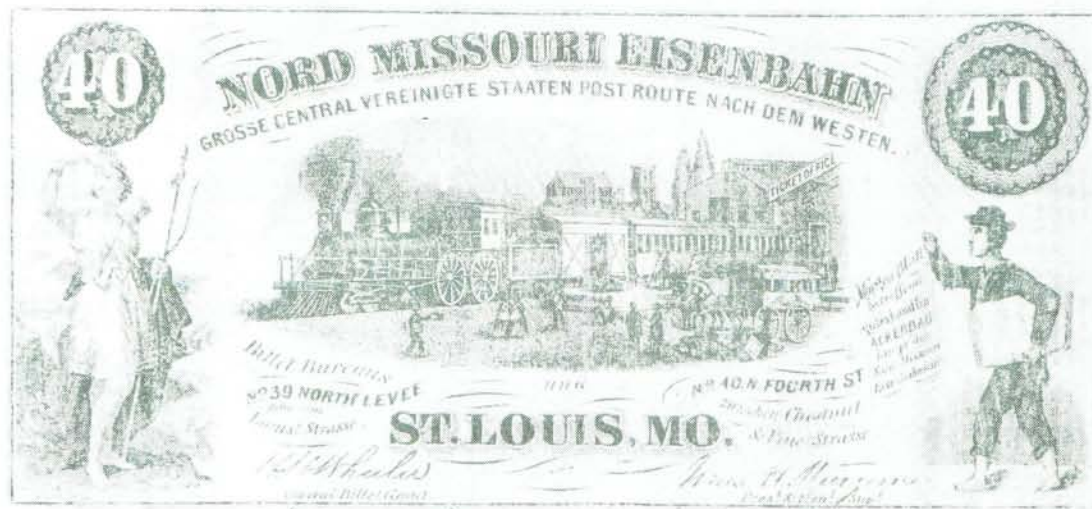
And The German Influence

by RONALD L. HORSTMAN
Numismatist and Financial Historian

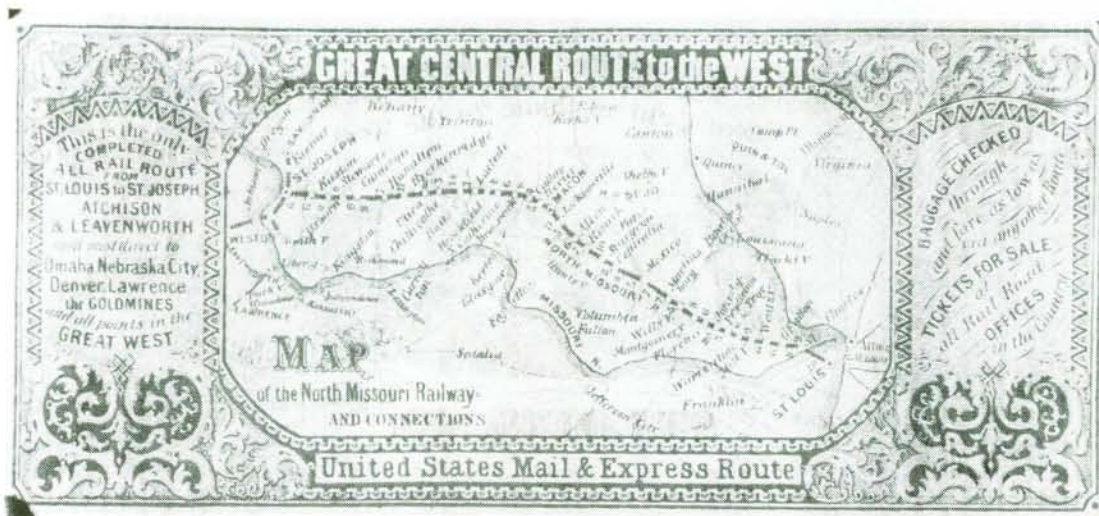
© 1984 Ronald L. Horstman

At the time of the Civil War, St. Louis was a thriving river city with over one quarter (55,000 of its residents having been born in Germany. While a few scattered immigrants settled there in the early 1800s, the real influx did not begin until the late 1840s with the failure of the revolution in Central Europe. This large German population gave support to five native language newspapers as well as many protective societies. It was only logical that this influence should spill over into the issuance of advertising notes.

The North Missouri Railroad was chartered by the state of Missouri on March 1, 1851 to build, equip and operate a rail line between St. Louis and Ottumwa, Iowa. After funds were raised, including a loan from the state, and right-of-ways obtained, work was started on May 1, 1854. By February 1, 1859 the line was complete and operating to Macon, Missouri, a distance of 162 miles. Work was stalled at this point because of the war between the states. In 1866 the Missouri State Legislature relinquished the debt owed to it by the railroad in ex-



The German version of the North Missouri advertising note. The back, in German has the same design as the English version.



North Missouri Railroad advertising note with a map on the back that shows its route to the goldmines and all points in the "Great West." There is a stamped date of July 26, 1866.

change for an agreement that the line would extend its operations to Kansas City and the western part of the state.

In 1864 the North Missouri Railroad consolidated its routes with those of the Missouri River Railroad and the Chariton and Randolph Railroads providing a thru connection to St. Joseph, Missouri. In 1871 financial problems overtook the line and it was sold to M.K. Jessup who renamed it the St.

Louis, Kansas City and Northern Railroad. On January 1, 1880 this line consolidated with the Wabash Company to form the Wabash, St. Louis and Pacific Railway operating over 1,551 miles of track.

References:

History of St. Louis City & County by Thomas Scharf, 1883.

BEP SOUVENIR CARD TO COMMEMORATE MEMPHIS INTERNATIONAL PAPER MONEY SHOW

The Bureau of Engraving and Printing has announced its souvenir card for the International Paper Money Show in Memphis, Tennessee, June 15 through 17, 1984.

The card features a replica of the face of a \$10,000 Series 1878 United States note which was authorized by the Act of March 3, 1863 to bring the number of United States notes in circulation up to their legal limit. The series included notes in denominations from \$1 to \$10,000 and was the first to feature a \$5,000 and \$10,000 note. Only 4,000 Series 1878 notes of the \$10,000 denomination were produced; none are known to be in circulation today. The face of the card was printed on a DeLaRue one-color intaglio press, with the text done in black on an offset press.

Bureau Director Robert J. Leuver noted, "Our participation in this show, the largest paper money exhibit in the United States and the only show to deal solely with paper currency, provides an opportunity for thousands of people to view the Bureau's impressive display of rare and historic currency."

Mr. Leuver will address a luncheon of the Currency Club of Chester County on June 16 in conjunction with the show.

In addition to the souvenir card, the Bureau's exhibit will feature a demonstration of a 19th Century "Spider" hand

press and the sale of an Eagle plate proof.

The price for mint cards will be \$3 on site at the Memphis exhibit and at the Bureau's Visitors' Center in Washington, D.C. On June 15, the first date of sale, the Postal Service will be at the Visitors' Center to provide hand-cancellations from 9:30 a.m. to 4:00 p.m. Individuals may enter the Visitors' Center, open from 8:30 am to 4:00 pm, through the 15th Street entrance to purchase the cards.

By mail, a mint souvenir card will cost \$4. A limited number of special hand-cancelled cards with the 20¢ Flag over the Supreme Court Stamp will be available by mail for \$4.50.

Mail orders should state the number of cards desired of each kind - mint or hand-cancelled - and should be accompanied by a check or money order payable to the Bureau of Engraving and Printing. Orders should specify Item No. 779 for mint cards and No. 780 for hand-cancelled cards. The purchaser's name, address, and zip code should appear clearly on the order form and envelope. Orders should be addressed to Memphis, Bureau of Engraving and Printing, Washington, D.C. 20228. Customers are requested not to send cash with their orders and to allow 90 days from issue date for delivery. The Memphis souvenir card will remain on sale for 90 days or while supplies last, whichever comes first.

BEP Selling Uncut \$2 Sheets From Two Federal Reserve Districts

The Bureau of Engraving and Printing has on sale uncut Series 1976 \$2 sheets from the St. Louis and San Francisco Federal Reserve Districts. The sheets may be purchased in the Bureau's Visitors' Center or by mail.

"The St. Louis sheets will be available through June and the supply of San Francisco sheets will be adequate for at least one year," Bureau Director Robert J. Leuver said. "After the supply of San Francisco sheets is exhausted, \$2 sheets from six other Federal Reserve Districts will be made available."

Mr. Leuver remarked that the Bureau, the world's largest security printer, will print a total of 5.8 billion currency notes during Fiscal Year 1984. This represents an increase of 22 percent over the 4.6 billion notes produced in FY '83 and 32 percent more than the 4 billion printed in FY 82. "We have in-

creased production mostly to satisfy the need for top-quality currency to be used in electronic teller machines, change machines, and other devices," he said.

The \$2 sheets currently on sale, which bear the signature of former Treasury Secretary William E. Simon and former U.S. Treasurer Francine Neff, are available in 4- and 16-subject sizes. Prices in the Visitors' Center are \$11 for the 4- subject sheets and \$37 for the 16-subject sheets. By mail, 4-subject sheets are \$14.50 and 16-subject sheets are \$45.

Money orders, bank-type cashier's checks, and certified checks for the exact amount are accepted for orders of currency. All mail orders should be sent to:

Bureau of Engraving and Printing
Uncut Currency/Souvenir Card Sales Program
14th & C Streets, S.W.
Washington, D.C. 20228

Due to Customs regulations and prohibitive mailing costs, the Bureau cannot accept orders addressed to customers outside the United States.



William H. McDonald, Chairman, Board of Governors, J. Douglas Ferguson Historical Research Foundation presenting a sesquicentennial souvenir card to Bob Graham, luncheon speaker, at the recent CPMS luncheon at the Toronto International Coin Fair. The luncheon was held to launch the souvenir card which will be distributed by the Numismatic Education Society of Canada.

The souvenir card, engraved and intaglio printed in its entirety, incorporates a note for \$4. (one pound), issued by the City in 1850. The Canadian Bank Note Company, producer of the card, used the original plate now in the Toronto Archives.

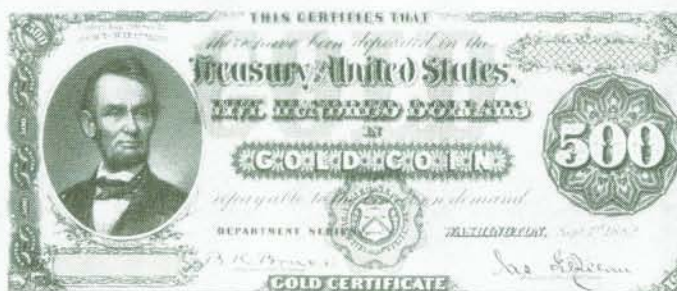
The card is being distributed by the Numismatic Education Society of Canada and may be purchased at \$5.00 each (plus \$2.00 per order for shipping and postage). To order, write to the Numismatic Education Society of Canada, P.O. Box 704, Station "B," Willowdale, Ont. M2K 2P9 Canada.

BEP SOUVENIR CARD FOR ANA

A souvenir card with a replica of a \$500 Series of 1882 Gold Certificate was issued at the 93rd Anniversary Convention in Detroit. The card was produced from the original master die. Mint cards will continue to be sold at the Bureau's Visitors' Center for 90 days or while supplies last; the price is \$3, by mail the cost is \$4. A limited number of special hand-cancelled cards with the 20¢ Flag over the Supreme Court will be available by mail for \$4.50.

Orders should be addressed to ANA, Bureau of Engraving and Printing, Washington, D.C. 20228; checks or money orders should be payable to the Bureau of Engraving and Printing. For mint cards, specify Item No. 781, and No. 782 for hand-cancelled cards.

ANA '84
DETROIT, MICHIGAN



To commemorate the 93rd Annual Convention of the American Numismatic Association held July 28 through August 1, 1984, the Bureau of Engraving and Printing is pleased to issue this souvenir card. The featured note is a replica of a Series 1882, \$500 Gold Certificate. It was produced from the original master die, and is representative of the colorful and intricate designs used on these certificates.

The Act of July 12, 1882 authorized the Secretary of the Treasury to receive deposits of gold coin and bullion and to issue certificates for the same. In fact, such certificates were evidence of value received rather than a promise by the government to pay and were actually Gold Certificates of Deposit.



BUREAU OF ENGRAVING AND PRINTING, WASHINGTON, D.C.

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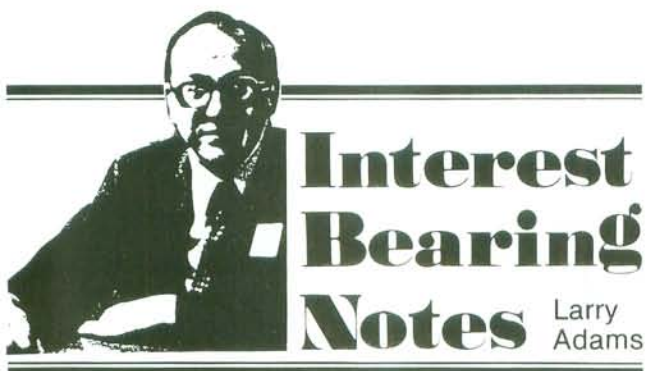
Mining Stocks as Postcards

SPMC member and patron is offering postcards that bear reproductions of Nevada Territory gold and silver mining stock certificates.

James S. Reynolds, retired, decided to share - in the form of postcards - examples of his mining stock certificate collection of nearly 300 pieces. The initial set of 5 x 9 inch cards includes twenty-four different stock certificate designs issued between 1863 and 1864. Appropriate for gifts, mailing, or just to enjoy, the set of cards is available at \$3.60 postpaid from James S. Reynolds, Box 31293, Tucson, AZ 85751.



PHOTO of an original Stock Certificate from the LAKE VIEW GOLD & SILVER MINING CO. (Reduced 50%) Incorporated December, 1863 with Capital Stock of \$625,000 or 1,250 Shares at \$500 each. Sold to investor J.V.B. Perry, Certificate #42 for 10 Shares on January 27th, 1864. The Mine was located in the Desert District of Churchill County, Nevada Territory. Printer; Commercial Print, Virginia. From the James S. Reynolds, collection of Nevada Historical Documents. © J.S. Reynolds, Tucson, 1984.



As you read this, your Society's activities are well under way. As this is being written in mid-May, I can't give you any report about the International Paper Money Show in Memphis, but from early indications it should be quite successful.

Central States Regional Meeting Held

John Wilson, SPMC Governor from Milwaukee, hosted the SPMC Regional Meeting held during the Central States Numismatic Society Convention in Milwaukee with about 35 members and guests present. John presented an update on Society activities on my behalf, with an update on the SPMC souvenir card project, book project, and upcoming conventions. He presented an informative program on obsolete notes, illustrated with slides, suggested ways in which they might be collected.

Alabama Book Available

The latest addition to the Society's series on obsolete bank notes, **ALABAMA OBSOLETE NOTES AND SCRIP** (1984) by Walter Rosene, was released at the Memphis show, and is now available by mail to SPMC members and others.

This book, with 140 pages, and many fine illustrations of notes, includes notes of the Bank of the State of Alabama and its branches, many private banks, stores, steamship and railroad companies, insurance companies, cities, various types of scrip, and b-state notes; all with rarities and values. A section also lists known counterfeit, altered, and spurious Alabama notes. The book also has several pages of Alabama banking history, a list of note printers, and references. This book is a must for the collector of obsolete notes, students of bank history, museums, libraries and banks.

ALABAMA OBSOLETE NOTES AND SCRIP is available to SPMC members for \$12 and to non-members for \$15 from:

R.J. Balbaton
SPMC Book Sales Dept.
116 Fisher Street
North Attleboro, MA 02760

Souvenir Card

By the time you read this, the 1984 SPMC souvenir card will have been released at Memphis. This note has a portrait of Hugh McCulloch, prominent Indiana banker who later became Comptroller of the Currency and later served as Secretary of the Treasury - as his portrait also appears on the \$20 3rd Charter National Bank notes, this makes a fine "go with" to your National collection. Keep in mind that the souvenir card is our major vehicle to keep dues at low and stable levels for as long as possible. Souvenir cards are fun to collect and make great gifts. Please keep in mind that we destroy any remaining cards in December, so please order soon! Mint cards are:

\$5.50 for one card by mail
\$4.50 for two or more cards by mail
(Make check payable to SPMC)

Send orders to:

John Wilson - SPMC Mint Card
P.O. Box 27185
Milwaukee, Wisconsin
53227

Membership Applications

Why not sign up a new member today? Membership applications are available, and if you need them - a few or a quantity, please write me, Larry Adams, P.O. Box 1, Boone, Iowa 50036.

Will sign off for now, as I will not have more to report until next issue, when we will have the Memphis show report and other updates.

Recruitment Report:

I have been appointed the "New Member Recruitment Chairman." To have a successful organization, we must continually recruit new members to sustain our numbers and initiate a moderate growth. In keeping with this objective, the S.P.M.C. will recognize members who help our recruitment program. At the yearly meeting in Memphis the top recruiter will be recognized. A plaque titled the Vice President's Plaque will be presented to the top individual recruiter and the top dealer recruiter. Also, in every issue of Paper Money, a running total of the leading recruiters of the month, and of the year will be recorded.

We have a new supply of brochures with room, not only for the sponsor's signature, but also for his membership number to help facilitate the recording of credit for the application. A supply of these brochures can be obtained by contacting me, the membership chairman, at the following address:

Roger H. Durand V.P.
P.O. Box 186
Rehoboth, Mass. 02769

Introducing Your SPMC Officers & Appointees



James F. Stone
SPMC Treasurer

James F. Stone of Milford, New Hampshire is a nationally known banker and numismatist. He has served as an officer of a number of coin clubs, is a Past President of both local, regional and national associations, and he lectures and writes articles for publications. In addition he authored chapters for both the basic and intermediate correspondence course offered by the American Numismatic Association. Mr. Stone conducted numismatic classes at the Massachusetts Institute of Technology, University Extension Division, under the supervision of the Massachusetts State Department of Education.

Jim lectured for several years on the subject of grading at the same university. He presently is preparing a book on the State Bank Note issues of Massachusetts. His background as a commercial banker has prepared him well for his numismatic ventures.



Robert J. Galiette — SPMC
Legal Counsel

Robert J. Galiette has been interested in currency research since the 1960's, and became a member of SPMC in 1972.

He holds a Bachelor's degree from Stonehill College, North Easton, Massachusetts, a Master's degree from Brown University, Providence, Rhode Island, and a Juris Doctor degree from the University of Connecticut School of Law.

He is admitted to the Connecticut Bar, U.S. Tax Court Bar, Federal District Court Bar, The U.S. Tax Court of Appeals for the Federal Circuit, and is registered as a patent attorney by the Patent and Trademark Office, U.S. Department of Commerce, and will soon be admitted to the District of Columbia Bar.

Robert was born in 1950 in Waterbury, Connecticut, and is 33 years old. He is married and has one daughter. He is employed by the Law Department of Phoenix Mutual Life Insurance Company, Hartford, Connecticut.



Richard J. Balbaton — SPMC
Book Sales Coordinator

Age: 45. Married to Charlotte C. Balbaton. Have daughter Alice Ann by previous marriage; she is 24 years of age. Place of residence: Pawtucket, Rhode Island. Occupation: Full time coin, stamp and currency dealer since 1973. Place of business: 116 Fisher St., No. Attleboro, MA 02760. Military service: Army 6 years from 1956 to 1962.

Under the name of Doric Publishing Co. I produce the Phoenix Currency Album pages, the finest album of its type for housing US currency. This product has been on the market since 1971.

I am an ANA member. Also hold membership in the APS, IBNS, am a founding and charter member of the New England Currency Club, and member of other local and regional organizations. Have held membership in SPMC since 1969. This is my first appointed position in the Society and I hope to be able to hold it for a long time to come.

Started as a youngster collecting coins, and maintained that interest in varying degrees throughout young adulthood.

First became exposed to paper money in the mid-1960s, at which time I started collecting Rhode Island broken bank notes. In 1975 I sold the collection, which at that time was just about the finest of its type around, to Roger Durand. A good number of my original notes are illustrated in his book. Although my time is taken up in "earning a living," I do try and collect the stamps of France and also am working on a type collection of the banknotes of France. My hope is to be able to display these notes at future conventions.

I have always been a willing speaker at clubs, usually speaking about "obsolete paper money" or similar topic.

As part of my dealer activities we produce an occasional price list, which will appeal to the novice or intermediate collector of paper money and coins.

Editor's Corner



We are very fortunate to have a journal that is respected by those within and outside the paper money collecting fraternity. This has come about through the dedication of our editor Barbara Mueller. Now the time has come for the editor's pencil and the accompanying responsibilities to pass to someone else; with some trepidation I have accepted this challenge.

At the outset let me put everyone at ease - no major changes are planned. For the present, and perhaps much longer, your new editor intends to follow the style that Barbara created. Therefore, there is no need to bore you with a litany of projected changes and improvements.

There is something that I will ask - your help and support. The file of unpublished articles is extremely thin. Consequently, you can make your new editor extremely joyous by sending that *typed, double-spaced* article that you have wanted to write, or have written. I have been advised of the prerogative to return handwritten and single-spaced typewritten articles; either will only delay publication of your much needed articles.

Brevity is a policy of mine. So, in closing, let me thank Larry Adams our president, and all the other officers and board members for their confidence. Rest assured, your new editor will do whatever is necessary to maintain a journal that we can all continue to be proud of and enjoy.

Gene Hessler

DANISH BOOK PUBLISHED

The Official Paper Money of The Kingdom of Denmark 1713-1983, Leo Hansen, editor. Contributors: Carl Siemsen, Peter Flensburg and P. Vendeltoft. Published by Dansk Numismatisk Forening, 8 1/4 x 11 1/2 inches, 320 pages, 177 illustrations in black and white and color, available at \$50 from Peter Flensburg, Studiestraede 8, DK-1455 Copenhagen K, Denmark.

This beautiful, comprehensive book with an easy to follow format thoroughly covers the subject; dates of issue, circulation periods, withdrawal and redemption dates, number of notes and amounts in circulation, paper, watermarks (including well defined photographs), signatures, bank officials, printers, brief biographies of designers, engravers and the people represented on the notes are only some of the topics that receive attention.

All legends on the notes are translated into English; there is also a fourteen page summary in English. This summary includes a section on counterfeiting where mention is made of the apprehension, in New York, of two Danish counterfeiters who made 50 kroner notes.

The book is a tribute to Leo Hansen, former Chairman of the Danish Numismatic Society, who died shortly before the book was completed.

Under the auspices of the International Bank Note Society, this book was selected as the Book of the Year; the annual award is given by the BNR Press. (ed.)

Literature Review

Paper Currency of the Republic of Turkey (Cumhuriyet Dönemi, Turk Kağıt Paraları 1923-1983) by Cüneyt Ölçer. Published by the Kültür Yayınları-İs-Türk Ltd. Şti. Ankara, Turkey. Stiff paper covers. 6 1/2 x 9 1/2 inches. \$24 postpaid.

This book is an attractive, revised edition of the author's earlier work that was published in Istanbul in 1973 on the occasion of the 50th anniversary of the Republic. It soon became the classic work on the subject and sold out quickly.

The new edition has 126 pages, of which 34 pages comprise the preface with tables of printings of the notes which fall into categories: those with Turkish text in Ottoman Arabic script, the notes in the new Turkish script (Latin alphabet) circulating during the lifetime of Atatürk and bearing his portrait; those which were issued during the presidency of İsmet İnönü and bearing his portrait; and the later notes after 1951 to date. The two notes at the end are the 50k Bradbury Wilkinson and 100k Thomas de la Rue notes.

In all there are 83 banknotes illustrated in actual size and printed in the colors approximating the actual notes, as permitted by law. Readers will notice the high-value notes issued in recent years (as in many countries of the world). Each note is catalogued in detail.

This is the only work on the subject and the reviewer is glad to bring notice of its availability again to the collectors of world banknotes.

The cost of this book is about six times that of the original edition but still good value for the price.

Kenneth MacKenzie

The American Numismatic Society

Needs

Small-size Notes

As many of you know, Richard Doty has been organizing the American paper money collection at the American Numismatic Society in New York. He has found that the collection has areas of surprising strength, such as those of Confederate and obsolete currency; both fields are now "on line" in the Society's computer for anyone interested.

Doty has also encountered areas of grave weakness. The most glaring (and one of the hardest to explain) is that of small-size national bank notes. Evidently curators of an earlier generation took them for granted, as objects unworthy of serious attention. As a result, the ANS collection has *no examples whatsoever* of these notes.

An urgent call is going out for donations of small-size national notes to the ANS collection. Recently learning of the Society's critical shortage of such material, Harry J. Forman of Forman Enterprises, Ltd. volunteered to donate a Pennsylvania issue, and he is urging other dealers and individuals around the fifty states to do the same. According to Doty, Curator of Modern Coins and Paper Money, the Society hopes to have at least one note from each state by the end of the year. Donors will receive tax credit, and an updated list of such benefactors will appear in the Society's *Newsletter* as time goes on. The American Numismatic Society is located at Broadway & 155th St., New York, N.Y. 10032.

\$100 INDIANA NOTE FEATURED FOR 1984 CARD:



The Bank of the State of Indiana was organized in 1856, opening two years later in 1857. The bank was composed of twenty branches, located throughout the state, which provided stable and honest banking services to the citizens of Indiana. The bank was voluntarily liquidated in 1865, with most branches being converted to national banks. The portrait on the right is that of Hugh McCulloch, first President of the Bank of the State of Indiana, who later became the first Comptroller of the Currency and also served as Secretary of the Treasury. The portrait on the left is that of James M. Ray, Cashier of the Bank of the State of Indiana.



SOCIETY OF PAPER MONEY COLLECTORS INC.

INTERNATIONAL PAPER MONEY CONVENTION
MEMPHIS, TENNESSEE—JUNE 15-17, 1984

THIS year's Society of Paper Money Collectors souvenir card, to be issued at the 1984 International Paper Money Show in Memphis, Tennessee on June 15-17, illustrates an obsolete bank note from the 1850s, which features three vignettes, including two portraits of officers of the Bank of the State of Indiana. The portrait on the right is that of Hugh McCulloch, first president of the Bank of the State of Indiana, who later became the first Comptroller of the Currency, and also served as Secretary of the Treasury. McCulloch's portrait appears on the \$20 Third Charter National Bank Notes.

10,000 cards have been produced from the original plates by the world famous American Bank Note Company. Cards will be available at the show, but will also be available by mail in either mint or first-day-of-issue postally cancelled versions. All mail orders are shipped to you via First Class mail in heavy cardboard mailers.

TO ORDER

MINT (UNCANCELLED) CARDS:

Cost: **\$5.50** for one card by mail

\$4.50 for two or more cards by mail

(Make check payable to SPMC)

SEND ORDERS TO:

J. Wilson — SPMC Mint Card
P.O. Box 27185
Milwaukee, Wis. 53227

SECRETARY'S REPORT

ROBERT AZPIAZU, JR., Secretary



P. O. Box 1433
Hialeah, FL 33011

NEW MEMBERS

- 6700 William L. Theriault, 83 Albright Rd. RFD 1, Lancaster, MA 01523; C, MPC— US Sm Currency.
- 6701 A.C. Vick, P.O. Box 32, Humble, TX 77347; C.
- 6702 Gary Carlstrom, P.O. Box 40125, Berkeley, CA 94704; C, Obsolete Bank Notes.
- 6703 Edward Barry, 70 Bainbridge Ave., Thornwood, NY 10594; C, Large Size US Currency.
- 6704 Louis Stout, Rt. 1 Box 88A, Greenwood, MS 38930; C, Confederate Currency.
- 6705 Robert Lockwood, 740 Michigan Ave., Evanston, Ill. 60202; C, National Currency.
- 6706 Tom Bertenshaw, 8813 Brandywine N.E., Albuquerque, NM 87111; C, US (Depression Era).
- 6707 Dr. Roy Cragway, Jr., 3001 S. Hanover St., Baltimore, MD 21230; C.
- 6708 Charles E. Missar, 704 Birch Ave., Cottage Grove, OR 97424; C, US.
- 6709 Jeff Caldwell, P.O. Box 8419, Corpus Christi, TX 78412; C.
- 6710 Robert T. McIntire, P.O. Box 546, Jacksonville, AR 72076; D.
- 6711 Kenneth Moores, 3520 Pt. White Dr., N.E., Bainbridge, MA 98110; C.
- 6712 Donald E. Haller, Jr., P.O. Box 6147, McLean VA 22106; C, National Currency, Proof Eng.
- 6713 James Alfred Miller, Jr., Rt. 3 112 Sycamore Dr., Pine Knoll Shores, Morehead City, NC 28557; C, Bank Cape Fear-Wilmington Commerce Bank, Wilmington, NC.
- 6714 Gary R. Powell, P.O. Box 831, Bristol, IN 46507; D.
- 6715 Susan A. Naven, 6802 SW 33rd Pl., Portland, OR 97219.
- 6716 Roy Sparks, 1934 NW Eastes, Bend, Or 97701; C&D, National Currency.
- 6717 Bruce Smith, Box 11205, Fort Wayne, IN 46856; C.
- 6718 Allen Karn, 399 S. State St., Westerville, Ohio 43081; D.
- 6719 Bibliotheque Intermunicipale, Pierrefonds Dollard Des Ormeaux, 13,555 Boul, Pierrefonds, Que. Canada H9A 1A6.
- 6720 John Bicego, 1172 Monroe St., Galesburg, ILL. 61401.
- 6721 Ronald J. Hungerfund, 2198 c/o Aramco, Dhahran, Saudi Arabia.
- 6722 Robert Cook, 82 High St., Apt. 2-F, Orange, NJ 07050; C, Maine & New Jersey.
- 6723 Terry Cox, 10754 W. 61st Ave., Arvada, CO 80004; C, Fractional Currency.
- 6724 Roger Stolberg, Box 9472, San Diego, CA 92109; D.
- 6725 Darwin Reiswig, Box 5746, Bend, OR 97701; C&D, Oregon National Currency.
- 6726 Joseph Adamski, Box 465, Naugatuck, CT 06770; C&D.
- 6727 Richard Cecilio, Wildcat, 15158 N.E. 6 Ave., Miami, FL 33162; C, Foreign-Lg-Pre WW II.
- 6728 Douglas Lobban, 5618 Vada Dr., Hutchison, KS 67501; D, Civil War Era.
- 6729 G. Russell, 1401 19th St., Huntsville, TX 77340.
- 6730 Helen Gorkow, 10 E. Pine, Platteville, WI 53818; C&D, Nationals.
- 6731 Chet Taylor, P.O. Box 15271, Long Beach, CA 90615; C&D, Illinois Nationals.
- 6732 Michael Coltrane, 1009 Burrage Rd. N.E., Concord, NC 28025.
- 6733 James A. Mullaney, Jr., Department of General Services, Municipal Building Room 1700, New York, NY 10007; C, Nationals.
- 6734 S.A. Ross, Jr., 16 Hummel Dr., S. Toms River, NJ 08757; C, Small Size Notes.
- 6735 Ralph Pagano, 87 Overlook Rd., Cedar Grove, NJ 07009.
- 6736 Donald Levis, 170 Riverside Dr., Binghamton, NY 13905; C&D, Broken Bank Notes.
- 6737 Norman Skolnick, 207 E. Fairview Ave., So. Plainfield, NJ 07080; C, Small Size Paper Money.
- 6738 Kent Griffin, 1632 Burtonwood Cir., Charlotte, NC 28212; C, Large Size Notes.
- 6739 Paul Brorstrom, 650 NE 5th St., Pompano, FL 33060; C&D, German.

WANTED CU \$1.00 FRN's

Serial #'s

00222222	00444444
02222222	04444444
00033333	00000055
00333333	00055555
03333333	00555555
00004444	05555555

Please state price and series

JAMES E. LUND

Route 7, Box 726

Alexandria, MN 56308

Advertise In

PAPER MONEY

Official

Bimonthly Publication

The Society of
Paper Money Collectors, Inc.

Paper Money will accept classified advertising from members only on a basis of 5¢ per word, with a minimum charge of \$1.00. The primary purpose of the ads is to assist members in exchanging, buying, selling, or locating specialized material and disposing of duplicates. Copy must be non-commercial in nature. Copy must be legibly printed or typed, accompanied by prepayment made payable to the Society of Paper Money Collectors, and reach the Editor, Gene Hessler, P.O. Box 416, Oradell, NJ 07649 by the first of the month preceding the month of issue (i.e. Dec. 1, 1983 for Jan. 1984 issue). Word count: Name and address will count as five words. All other words and abbreviations, figure combinations and initials count as separate. No check copies. 10% discount for four or more insertions of the same copy. Sample ad and word count.

WANTED: CONFEDERATE FACSIMILES by Upham for cash or trade for FRN block letters, \$1 SC, U.S. obsolete. John W. Member, 000 Last St., New York, N.Y. 10015.
(22 words: \$1: SC: U.S.: FRN counted as one word each)

ST. LOUIS NATIONALS wanted. Actively seeking notes for my collection. Appreciate Xerox of all large notes. Bob Cochran, 13001 Hollenberg Dr., Bridgeton, MO 63044 (114)

HUNTSVILLE, ALABAMA WANTED: Nationals, checks, obsoletes. Bob Cochran, 13001 Hollenberg Dr., Bridgeton, MO 63044 (114)

STUART, VIRGINIA WANTED: First National Bank, Charter 11901. Nationals, checks, Xerox of notes. Bob Cochran, 13001 Hollenberg Dr., Bridgeton, MO 63044 (114)

NORTH CAROLINA WANTED: Mount Airy, Charter 4896. Nationals, checks, Xerox of notes. Bob Cochran, 13001 Hollenberg Dr., Bridgeton, MO 63044 (114)

COCHRAN, GEORGIA WANTED: First National Bank, Charter 7567. Nationals, checks, Xerox of notes. Bob Cochran, 13001 Hollenberg Dr., Bridgeton, MO 63044 (114)

MARYLAND FISCAL PAPER wanted. I collect BBN's, scrip, coin notes, checks, stocks, tokens, letters, etc. pre-1900. Please describe or send photocopy. Price or I will make offer. Would also like to exchange information with any other Maryland collectors. Howard Cohen, Drawer CP160, Manhattan Beach, CA 90266 (115)

WANTED: OLD CANCELED checks from the Hamilton and Cunningham Bank of Hoopeston, Ill. Write to Mike Fink, 504 E. McCracken, Hoopeston, IL 60942 (115)

WANTED: COLUMBIA ILLINOIS Nationals. Also Waterloo, Illinois. Please price and describe. Paul L. Haudrich, 14860 Carrollton Dr., Bridgeton, MO 63044 (115)

MINNESOTA NATIONALS WANTED from: Bertha #7373, Cold Spring #8051, Forest Lake #11652, Grand Meadow #6933, Kerkhoven #11365, Lake Crystal #11401, Lake Wilson #11293, Le Sueur #7199, Le Sueur Center #6921, Madison #6795, Minnesota Lake #6532, Osakis #6837, Richfield #12115, Rochester #2316, Roseau #11848, St. Charles #6327, Sauk Centre #3155, Thief River Falls #5894, Verdale #6022, Windom #6396. Please send description and price. I will ap-

preciate your help. Gary Kruesel, Box 7061, Rochester, MN 55903 (115)

WANTED: NATIONALS FROM Hoopeston, Ill. charter 2808, 9425, 13744; Milford, Ill. charter 5149, Boswell, Ind. charter 5476; Freeland Park, Ind. charter 7437; and Ambia, Ind. charter 9510. Write to Mike Fink, 504 E. McCracken, Hoopeston, IL 60942 (115)

RHODE ISLAND NATIONALS—buying all small and Woonsocket and Cumberland large. Selling large and small sizes, over 100 notes. RINATS, P.O. Box 33, Ashton, RI 02864-0033 (115)

WANTED: GERMAN NOTGELD, collections, accumulations, dealers' stocks. No Austrian. Frank P. Fritchle, 1163 Pomegranate Ct., Sunnyvale, CA 94087 (117)

BUYING AND SELLING Nationals and Type notes. A free price list is available upon request. Paying \$125 or more for any small size note from the Palo Alto National Bank, Palo Alto, CA (Ch. #13212) grading V.G. or better. William Litt, P.O. Box 4770, Stanford, CA 94305 (112)

MISSISSIPPI OBSOLETE NOTES wanted for my collection. Favorable prices paid for notes that are needed. Byron W. Cook, Box 181, Jackson, MS 39205 (112)

WANTED: ILLINOIS NATIONALS and obsoletes—Carmi, Crossville, Enfield, Grayville, Norris City, Fairfield, Albion, Dahlgren, Omaha, New Haven. Pete Fulkerson, c/o The National Bank, 116 W. Main, Carmi, IL 62821 (115)

OHIO WANTED: SANDUSKY, Norwalk, Huron, Bellevue, Port Clinton, and related exnumia. Include signatures if possible from #4792 and #11275. P. Rudolf, 90 W. Washington, Norwalk, OH 44857 (112)

BUYING ALABAMA MATERIAL: Nationals, obsoletes, checks, stocks, etc. Especially North Alabama, Florence, Tusculumbia. Bob Whitten, 743 Prospect #3, Florence, AL 35630 (112)

MISSOURI CURRENCY WANTED: large size Nationals, obsolete notes and bank checks from St. Louis, Maplewood, Clayton, Manchester, Luxemburg, Carondelet and St. Charles. Ronald Horstman, Route 2, Box 242, Gerald, MO 63037 (118)

WANTED: MACERATED MONEY: postcards and any other items made out of macerated money. Please send full details to my attention. Bertram M. Cohen, PMW, 169 Marlborough St., Boston, MA 02116 (114)

OLD STOCKS AND bonds. Send \$2 for latest Mail Bid Catalog & Sales Catalog. Also buying! Paying highest prices for beautiful and very old material. Railroads, oil companies, telegraph, industry, government, etc. Especially need Western material. Also need pre-1890 checks with pretty vignettes. Also will trade. Send SASE for free appraisal. David Beach, Box 5488, Bossier City, LA 71111 (318) 747-0929 (121)

McKINNEY, TEXAS NATIONALS wanted. Collin County National #2909, First National #2729, and Central National #14236. Describe (or photocopy) and price. Thanks. Jim Ranes, P.O. Box 892, West Jordan, Utah 84084 (112)

WANTED KOREA & SOUTH Korea banknotes. Example: all CU South Korea p30 1 won .75; p31 5 won 1.20; p32 10 won 6.00; p33 10 won .85; p34 50 won 25.00; p35 100 won 25.00; p36 100 won 15.00; p40 50 won 3.50. Namchong Cho, 726 Bode Circle #110, Hoffman Est., IL 60194 (121)

COLORADO MATERIAL WANTED: Nationals, checks, stocks, bonds, postcards, etc. Please describe and price. Max Stucky, P.O. Box 7768, Colorado Springs, CO 80933 (114)

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FLORIDA NATIONALS WANTED, large and small size on any bank. Especially want Gainesville 3894 signed McKinstry as cashier, and large size Ocala 10578. Shayne MacMahon, Box 13282, Gainesville, FL 32604 (112)

MINNESOTA LARGE AND small wanted. Particularly need Osakis #6837, all Mankato banks, others. Please describe and price. Patrick Flynn, 122 Shadywood Ave., Mankato, MN 56001 (113)

WANTED: BANK OF The United States checks, notes, letters, 1791-1840 or Xerox copies needed for book on this subject. Matt Rothert, Sr., 656 Graham St., Camden, AR 71701 (113)

ILLINOIS NATIONALS WANTED: Chester #4187, Dahlgren #7750, Dongola #10086, Equality #6978, Fairfield #5009 & 6609, Johnston City #7458, Jonesboro #12373, Mounds City #7443, New Douglas #13696, New Haven #8053, Omaha #10291, Ullin #8180. C.E. Hilliard, 201 E. Cherry, Winchester, IL 62694 (112)

WANTED: WAUKEGAN, ILLINOIS Nationals. Price and describe. William H. Serocky, 11181 W. 33rd St., Zion, IL 60099 (112)

TENNESSEE NATIONALS WANTED for my personal collection. Especially need first and second charters. Largest prices paid. Jasper Payne, Box 3093, Knoxville, TN 37917. (113)

WANTED: CU \$1.00 FRN with serial #05041981 or 09221978. James E. Lund, Route 7, Box 726, Alexandria, MN 56308 (112)

GENUINE STOCK CERTIFICATES. List SASE. 50 different \$19.95. 100 different unissued \$22.95. 100 different used without pictures \$24.95. 50 different with 50 different pictures \$34.95. 1 to 100,000 wanted. Hollins, Box 112-P, Springfield, VA 22150 (112)

I COLLECT CALIFORNIA, Nevada, Alaska, Hawaii and all other Western stocks, bonds, checks, drafts. Please sell to me! Ken Prag, Box 531 PM, Burlingame, CA 94010 (phone 415-566-6400) (119)

WANTED: WORLD'S FAIR stocks, bonds, ephemera of any type. Rinnard Antonation, 525 121 PL. NE #6, Bellevue, WA 98005 (114)

NORTH CAROLINA OBSOLETES and Confederate States notes wanted. Please describe and price. Windy Thompson, 7922 Brown Bark Pl., Raleigh, NC 27609. (116)

WANTED: VIRGINIA NATIONALS on the following towns: Big Stone Gap #11765, Wise #10611, Clintwood #8362, Powell Valley #9924, Norton #9746, Norton #6235. Send description and price. Don Green, Box 681, Wise, VA 24293 (116)

MORMON—WANT ANY financial items issued by or related to Mormons, Salt Lake City. Also buying unusual photos, letters, documents, etc. Rinnard Antonation, 525 121 PL. NE #6, Bellevue, WA 98005 (114)

WANTED PENNSYLVANIA NATIONALS: Belle Vernon #4850, Fayette City #5646, Fayette City #6800, Elizabeth #5114, North Belle Vernon #11995, Fairchance #8245, Webster #6937, Dunbar #7576, Vanderbilt #8190. Charles Trenk, Box 241, Belle Vernon, PA 15012 (114)

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SPMC BACK ISSUES WANTED: I would like to purchase volumes 1-6, 8-18, 19-21. Michael J. Sullivan, P.O. Box 461, Winnetka, IL 60093 (115)

DENTON, TEXAS NATIONALS WANTED, Large or small size. Also checks. Send xerox or describe with asking price. Frank Clark, Box 25248, Dallas, TX 75225 (115)

FLORIDA AND GEORGIA NATIONAL WANTED, also the following towns: Schenectady, NY, Erie, PA, Newberry, SC and Mineral Wells, Texas. Trade list available. Shayne MacMahon, Box 13282, Gainesville, FL 32604 (117)

DALLAS, TEXAS SMALL SIZE NATIONALS WANTED. Also checks. Send xerox or describe with asking price. Frank Clark, Box 25248, Dallas, TX 75225 (115)

RHODE ISLAND—buying Broken Bank notes and Nationals, please send description with photocopy if possible. A Raymond Auclair, 381 Blackstone St., Woonsocket, RI 02895 (115)

BANK OF THE CAPE FEAR, BANK OF WILMINGTON, North Carolina, seek to contact anyone interested in the HISTORY of these banks and the Commercial Bank of Wilmington. James Alfred Miller, Jr., Rt. 3, 112 Sycamore Drive, Pine Knoll Shores, Morehead City, NC 28557 (116)

WANTED: EAST ST. LOUIS, Illinois Nationals, obsoletes, checks, maps, directories and memorabilia. Prompt replies guaranteed. Robert L. Ballard, 716 Loughborough Ave., St. Louis, MO 63111 (116)

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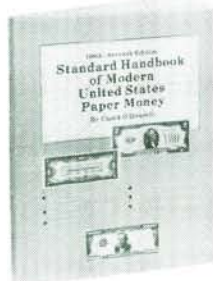
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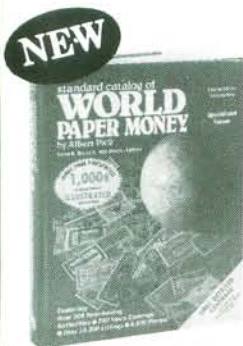


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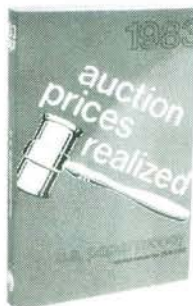
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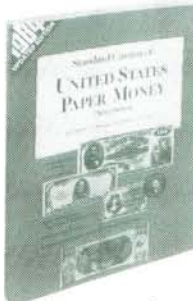
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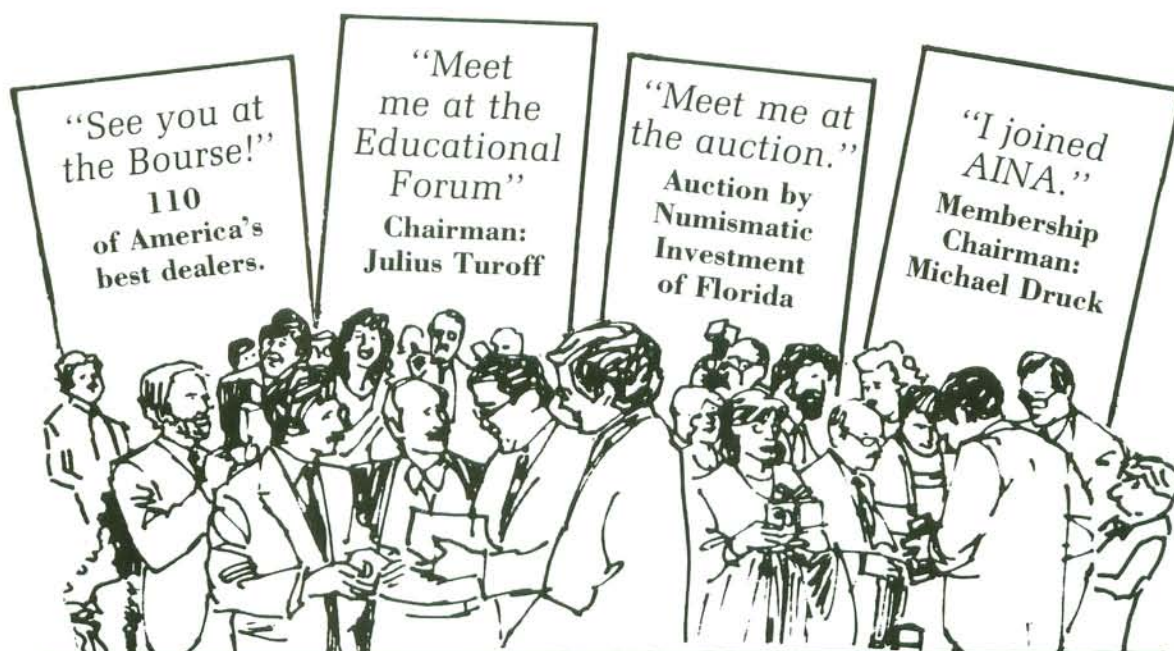
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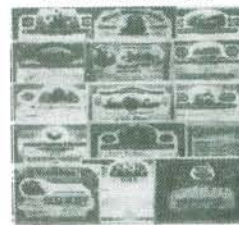
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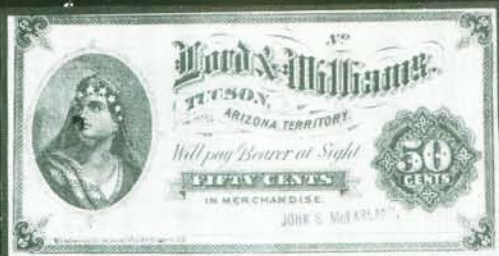
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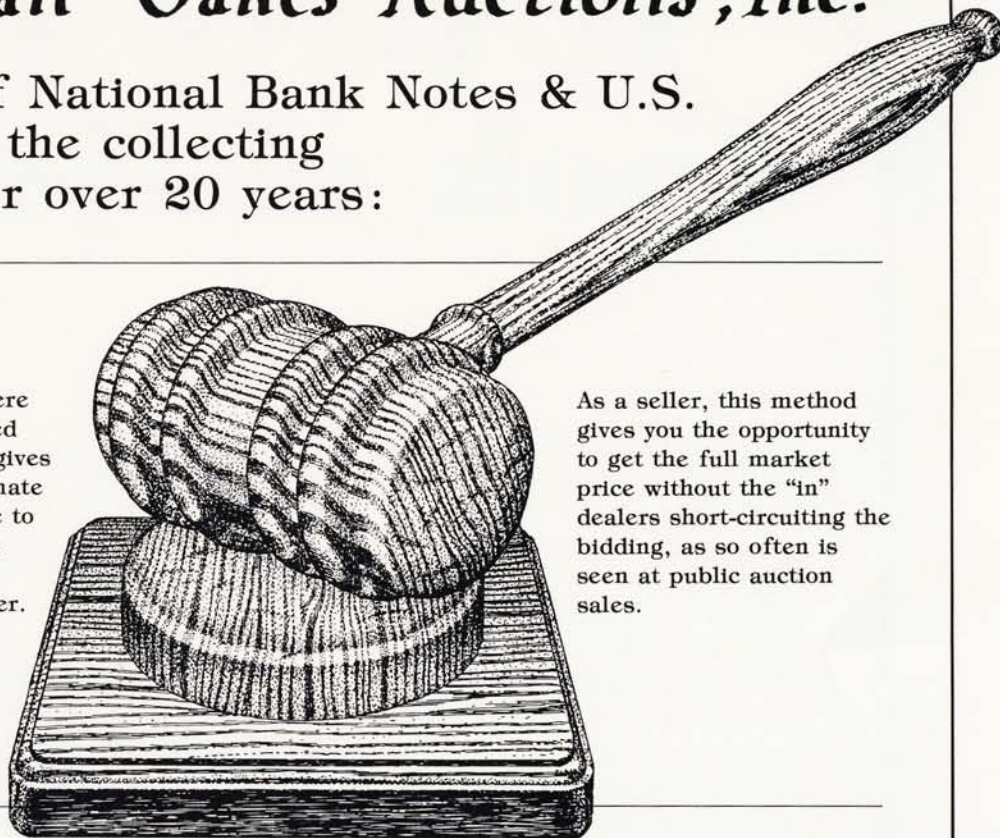
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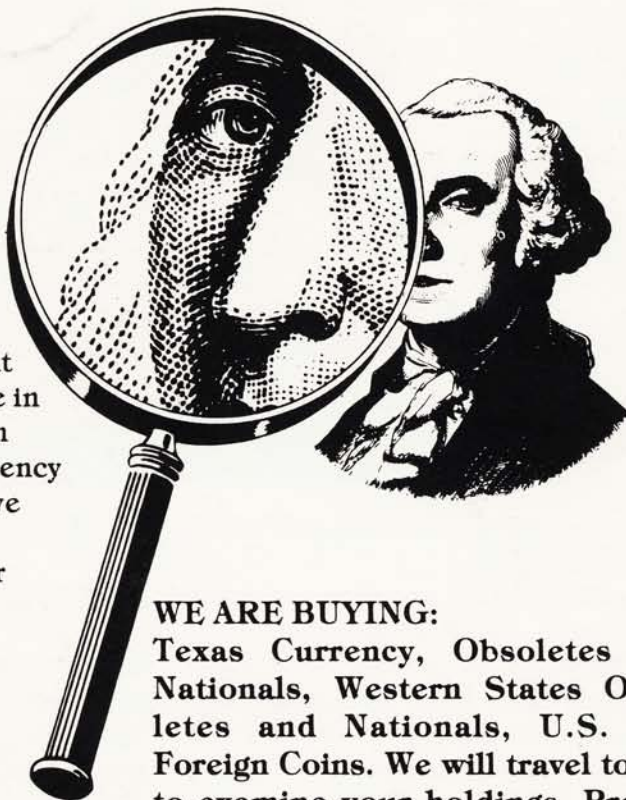
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